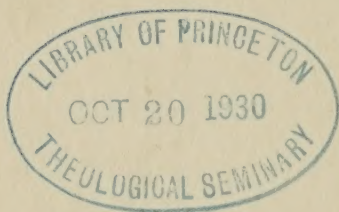


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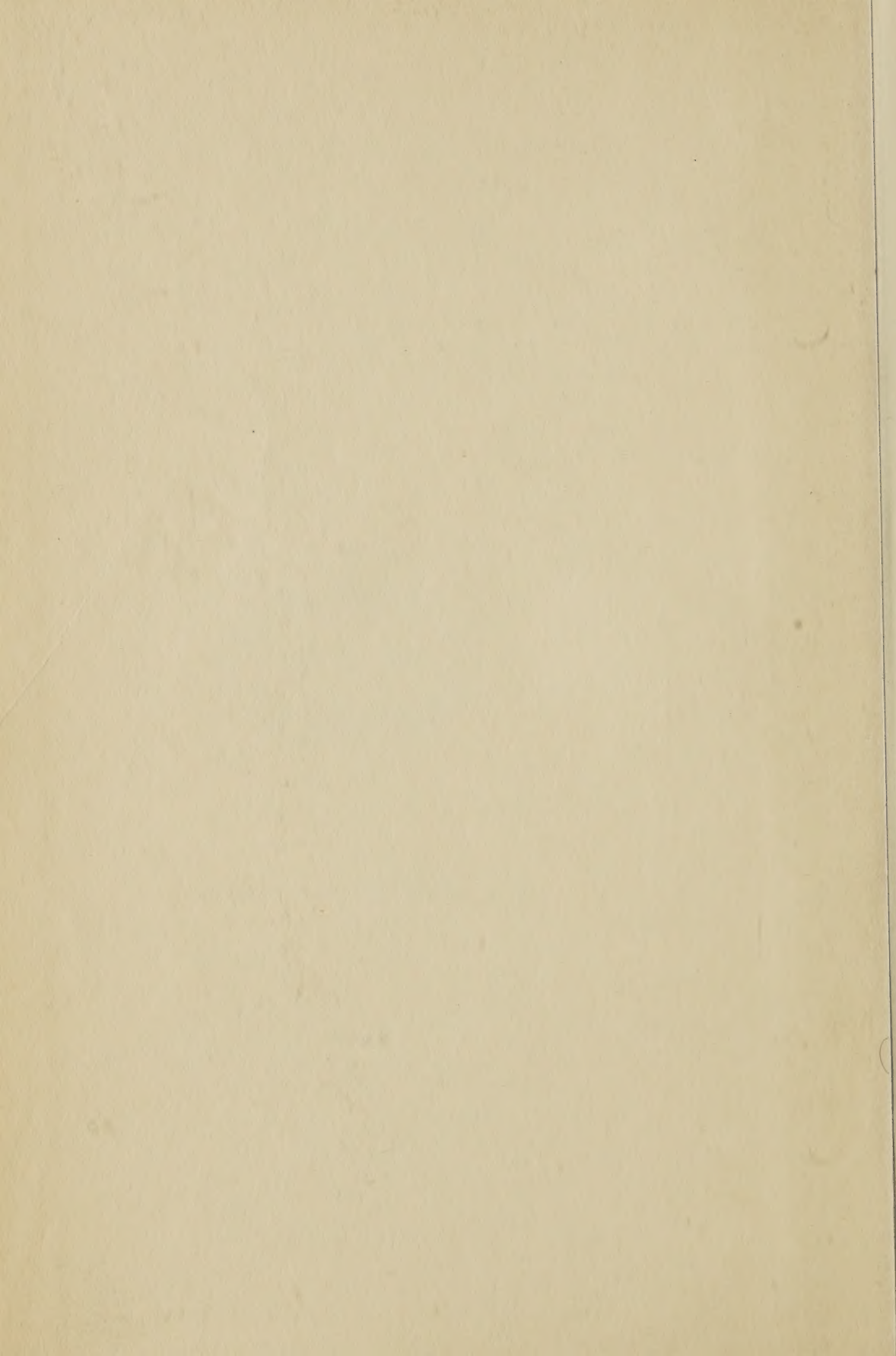
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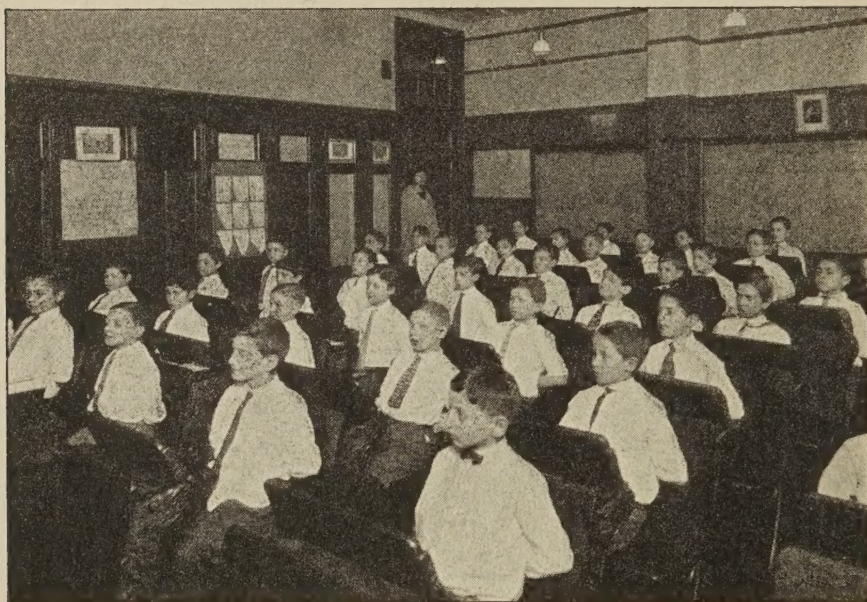
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Courtesy of Miss Elizabeth Irwin, Public School 61, New York

THE NEW AND THE OLD IN EDUCATION

Above: Freedom! Pupil initiative! Activity! A life of happy intimacy — this is the drawing-out environment of the new school. *Below:* Eyes front! Arms folded! Sit still! Pay attention! Question-and-answer situations — this was the listening régime.

THE CHILD-CENTERED SCHOOL

*AN APPRAISAL OF THE
NEW EDUCATION*

BY
HAROLD RUGG AND
ANN SHUMAKER

*The Lincoln School
of Teachers College*



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Primitive men bound the heads of infants to produce flat, cone-shaped, or square craniums, as convention dictated. They also fettered the minds of children with taboos and with a thoroughly standardized course of training. The head-binding, however grotesque, may have been harmless; but the fettering of minds — clan-centered education — caused life to stagnate, and for ten thousand years the shapes of flint implements and the patterns of thought remained the same. Modern peoples do not practice head-binding, but still they are given to the less defensible custom of forcing the minds of the young into prepared molds. Education is no longer clan-centered; but it is nation-centered, and authority is still used in our school systems to further the imagined good of the social group, rather than to meet the particular needs of individuals. All this in spite of the fact that there have long been teachers who insisted that education should be child-centered, who held that more freedom for the individual would bring greater and not less opportunity for progress to society. During the last several decades such teachers have, at one place and another, made the child-centered school a reality. Individualists, their schools are often unique and always contain much that is experimental. To appraise the child-centered schools of today — to consider their limitations and their possibilities — is the purpose of this book.

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FOREWORD

THE SETTING OF THE CHILD-CENTERED SCHOOL

i

THIS book is an attempt to appraise the child-centered schools. It has been written in the confident belief that their development represents one of the two most important movements in the recent history of education. To be clearly understood, however, the child-centered schools should be viewed in their historical and contemporary setting. Their late emergence in Europe and in America is a striking exhibit of the lag of the creative mind behind the exploitive mind. In this book there is insufficient space to portray the three-century-long background of this lag. However, I am taking advantage of the prerogatives of the author's preface to point out its chief characteristics.

ii

The mass school in America is a replica of the mass mind of America. The latter is the product of three centuries of economic revolution. Its roots lie in Europe. Europe — fortunate in its cyclonic climate, inheriting large stores of coal, iron, and arable land, and located at the center of the hemispheres in a strategic position for world trade — produced the intercontinental régime known as industrial civilization.

This civilization of 500,000,000 people is a totally new entity, both in physical paraphernalia and in dominating attitude of mind. It resulted from the coöperation of three factors: First, the rise of inductive science and objective measurement and their appli-

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cations in the Industrial Revolution; second, the perpetuation of the Puritan attitude of mind; third, the taking over of the control of government by the Puritan leaders — on both sides of the Atlantic. These coöperated to produce the présent era of economic exploitation, the world's highest standard of living, and a thoroughgoing acquisitive attitude of mind. Emerson's indictment of the Puritan régime of 1842 holds good, essentially, for the Puritan mind of today: "Things are in the saddle and ride mankind."

By the latter part of the nineteenth century the exploitive and acquisitive tendencies of the Economic Man had rationalized his conduct in a unique philosophy — pragmatism. Studied critically in historical perspective, nothing reveals more clearly the effects of the Occidental consumption of technique. In America three thinking men became the self-conscious exponents of the new industrial civilization: Charles Sanders Peirce — engineer, statistician, logician, inventor of pragmatism as a scientific method of thought; William James, the temperamental interpreter of the scientific study of conduct, and the chief rationalizer of the empirical character of the American mind; John Dewey, devotee of the scientific method and of the evolutionary principle, original-thinking organizer of the instrumental philosophy. These men built the substructure of a thoroughgoing rational philosophy of conduct. After 1900 the littler professors of education seized upon the central principle of evolution — the doctrine of adaptation — and phrased the supreme goal of education as "social efficiency."

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In the meantime the creative artist was well-nigh inarticulate until our own generation. With few
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exceptions — for example, Emerson, Whitman, and Louis Sullivan — men of artistic potential were shunted into technology. Striking exhibits of the warping effect upon creative ability of the new industrialism were revealed in the lives of the young painters turned inventors and applied scientists — Robert Fulton, Samuel Morse, William James.

To comprehend the significance of the child-centered schools, one would need, indeed, to understand the attempts of the creative artist to break through the thick crust of imitation, superficiality, and commercialism which bound the arts almost throughout the first three centuries of industrialism. The occasional emergence in Europe of rare, creative mutants — witness Goethe, Wagner, Cezanne — merely emphasized the stark mediocrity of art throughout that time.

But with the approximate completion of physical exploitation in Europe and America there appeared in the latter decades of the nineteenth century shining examples of creative art. Cezanne and the other French moderns created new art forms in painting and sculpture; Craig, Appia, Copeau, and Reinhardt led the creative revolution in the theater; Ellis was typical of the leaders of the new spirit in intellectual and social criticism. The World War precipitated Romain Rolland and other affirmers of the unity of European and world civilization; these courageous ones denounced the degrading influence of the chauvinism and nationalistic hatreds of the little men of letters, science, education, and the arts. The *Nouvelle Revue Française* group served as a great integrating organ for the French creative spirit, and the *Seven Arts* and *Poetry* achieved the same unifying influence in America.

The concepts of the creative mind contrast sharply with those of the imitative, exploitive mind. Note,

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for example, the concept of creative self-expression, the confident affirmation of the importance of self in place of that of conformity and inferiority; the emphasis upon integration, upon uniqueness, instead of analysis, standardization, and uniformity; the concept of technique as the efficient servant of vision — technique as a means rather than as a masterful end.

As society turned into its twentieth Christian century, the philosophy of self-expression began to evolve in the minds of a very few creative educational leaders, both in Europe and in America. Steadily education was transformed. The emergence of the child-centered schools almost simultaneously in Europe and America served as another indication that the creative mind is catching up with the exploitive; the lag is being taken up. In psychology and in practical pedagogy, as well as in the fine arts, the doctrine of self-expression is assuming a rôle coördinate in importance with that of adaptation. Correspondingly, some educationists are recognizing the inadequacy of social efficiency as the guiding rôle of education.

iv

The foregoing paragraphs constitute no more than mere captions for a library of critical estimate of the background of contemporary civilization and education in America. Only their vivid expansion could provide an adequate setting for the child-centered schools.¹

The preceding paragraphs merely outline the setting of the current educational revolution which has blazed up in the child-centered schools. In the short space of thirty years students of education have registered

¹ In my *American Mind and the Reconstruction of the School* (Harcourt, Brace & Co., New York; in preparation) I have attempted a preface to that library of critical estimate.

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in increasing numbers under the banner of the doctrine of self-expression and maximum child growth. Dynamic articles of faith have been precipitated from the reaction of the new culture of industrialism upon the Puritan scene: not freedom . . . not control . . . but freedom *with* control. The active school instead of the passive, conformist school. Child interest as the orienting center of the new program. Maximum growth of individuality instead of social efficiency alone.

As a result of the transformation which the new theories have already worked, all persons who think much about education now align themselves in two opposing camps. There are, on the one hand, those who center education on adjustment to Society; there are, on the other, the protagonists of self-expression and maximum child growth. The mind of the former group pays chief allegiance to Society, race experience, logical organization of subject matter. Boldly guiding the philosophy of the other group is the concept of Self.

The present educational situation, therefore, confronts us with the age-long conflict: Society? . . . Self? . . . Which shall orient educational reconstruction? . . . If neither one alone, how shall the two be reconciled? . . . Corresponding to these two conflicting concepts of orientation are two others of method . . . Conformity? . . . Self-expression?

Either consciously or naïvely, all thinking persons commit themselves to one or the other of these philosophies of life and of education. It is my confident judgment that the ninety and nine among us render their real allegiance to the philosophy of adaptation. They are concerned primarily with the social heritage. A militant minority among us, however, concentrate upon the development of personality, individuality.

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The former, the protagonists of the adult-centered school, would impose education from without; the latter, the proponents of the child-centered school, would draw it out from within and remake child experience by the interplay between expression and the social heritage. The adult-centered schools have the support of earlier psychologies and have completely dominated the schools of Europe and America even to the present day. The child-centered schools grew out of the psychologies of our own time and as yet constitute but a corporal's guard as compared with the great regiments of formal schools.

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This book, based upon nine years of residence in one of the child-centered schools and a decade of active participation in the scientific study of education, is an attempt to appraise the practices of which these new articles of faith are exponential. At the end of their third decade the child-centered schools need sympathetic criticism more than all else. Of enthusiastic description they have had enough. Miss Shumaker and I believe in these schools thoroughly; their development constitutes, in our judgment, a movement coördinate in importance with that for the scientific study of education.

It is our firm belief, however, that they need appraisal and reorientation. The movement is young; the child-centered schools are pioneers on new educational frontiers. They have been handicapped by their lack of precedence. In their aversion to the doctrine of "subject-matter-set-out-to-be-learned" they have committed themselves whole-heartedly to the theory of self-expression. In doing this they have

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tended to minimize the other, equally important, goal of education: tolerant understanding of themselves and of the outstanding characteristics of modern civilization.

Tolerant understanding and creative self-expression — the two great aims of the new education. These are the two criteria on which we shall appraise the child-centered schools.

HAROLD RUGG

NEW YORK CITY

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Many other obligations of a less personal nature are indicated by footnotes in the text.

H. R.
A. S.

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CHAPTER ONE

INTRODUCING THE NEW SCHOOL

i

ONE day in 1896 a young man methodically made the rounds of Chicago's school supply stores. He and his neighbors were starting a new school for their children. Patiently he described his wants: "desks and chairs thoroughly suited from all points of view — artistic, hygienic, and educational — to the needs of little children." An afternoon of uncomprehending argument with salesmen whose vocabulary and understanding were as standardized as the furniture which they sold. And then the dealer with more discernment than salesmanship who said, "I am afraid we have not what you want. You want something at which the children may *work*; these are all for *listening*."

"And that," says John Dewey, "tells the story of the traditional education."

ii

But John Dewey did start his laboratory school, and out of it came *School and Society*, *The Child and the Curriculum*, *Interest and Effort*, *Democracy and Education*, and his other phrasings of a new philosophy of education. Three decades have passed since he set up his little school. In that time scores of child-centered schools have been started by rebellious laymen and enthusiastic reformers. Almost every city, large or small, now has its new school.

And new indeed are these schools — made for work instead of listening.

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“Why, it doesn’t seem like a school at all!” runs the most frequent comment of visitors, both the delighted and the disturbed.

Is this a schoolhouse, this great, sunlit home? These cheerful rooms — walls colorful with children’s paintings, floors spotted with bright rugs, light, movable tables and comfortable chairs — are these classrooms? Groups of children engaged in animated conversation — are these classes? Is this the assembly room of a school, or is it a children’s theater?

The new school *is* different — different in atmosphere, housing, furniture; different in its basic philosophy and psychology; different in the rôle that it assigns to pupil and teacher initiative.

For the new school is a child’s world in a child’s-size environment. Here he lives in a democracy of youth. His needs, his interests, as well as adult insight concerning his future life, determine what goes on in this school. And if the visitor be one who has not forgotten his own childhood; if he be one who can luff a block boat with the best; who can shop with aplomb in the streets of a play city; who at the mere sight of a fringe of feathers, a skull-’n’-crossbones, or a miniature Conestoga feels within himself the wild life-surge of a Red Indian, a Black Pirate, or a sturdy frontiersman — such a one may well view with delight the whirl of activities unfolding panoramically before him.

There are those, however, who view these changes with disturbed dismay. For the pattern which has meant school to them has called for certain familiar features which are lacking in these new schools. In that pattern children are pigeonholed in long rows of desks, filed in stereotyped classrooms as alike as the cabinets in which the methodical principals preserve their records. Children must sit quietly, study their

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lessons silently, obey the teacher promptly and unquestioningly. Speech is only on permission, in well-mannered, subdued tones; and movement means marching in orderly rows, two abreast, at the signal for dismissal.

The listening school is a place where the chief weapons of education are chalk-talk on a dismal blackboard, a few intensely dull required texts, and a teacher's tired voice in continual strident pursuit of elusive young attention. Here children are sent, and school keeps until four o'clock. That the "kept" should explode from the doors and windows at that hour with a relief that is as prompt as it is deafening, vanishing with an alacrity that leaves the place to its whispering silences as though the sudden brief outburst had been a mistake — that, too, is an accepted part of the traditional pattern.

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Picture, then, children who cannot get to school early enough, and who linger about the shops, laboratories, yards, and libraries until dusk or urgent parents drag them homeward. Observe these busy and hard-working youngsters who seem to play all day, who do not seem to have lessons and recitations, yet who do not wait for teachers to make assignments.

Here is a group of six and seven year olds. They dance; they sing; they play house and build villages; they keep store and take care of pets; they model in clay and sand; they draw and paint, read and write, make up stories and dramatize them; they work in the garden; they churn, and weave, and cook.

A group is inventing dances, which, we are told, are for a pageant. In a darkened room films are being shown. A high school class is teaching the seventh

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grade how to use the library in looking up information on a geography topic. A primary class is getting ready for an excursion on the morrow to a bakery. Another has just returned from a trip to a woolen mill. All about their room are bulletins and pictures depicting the history of clothing. At the end of the hall is a toy shop where industrious members of the Guild ply lathe and saw, pattern and paint, in fashioning marvelous trucks and horses for the first-grade farms and villages. Here is the nature-study laboratory with green things growing. A breathless group is stocking a new aquarium to be sent to the third grade; while over in the corner white rabbits, mice, and guinea pigs — even a turtle — loll in well-attended ease.

In another building we come across a shop where one is wiring a doll house for electric lights and another is making rough-and-ready reflectoscopes. Over all the walls are blueprints, maps, and posters, and models of things made and in the making — ships, steam engines, cars, airplanes, submarines, sets for scenes, and even the swords and bucklers of medieval armor.

What a contrast between this picture of happy, purposeful living and that of the old school! To that the uninitiated child looked forward unsuspectingly, even cheerfully, only to find that behind each classroom door lurked a deceptive Pandora's box of fears, restraints, and long, weary hours of suppression. Think of children sitting with arms folded, eyes front, putting up a hand for a begrudged permission to move, chanting lessons in unison, forty or fifty eyes glued to an identical paragraph while a halting reader at the front of the room limps painfully through sentences already too familiar to be interesting. There *memorize*, *recite*, *pay attention*, are the keynotes. Not "What do you think?" but "What does the book say?" directs

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the educative process. Guided by rote and routine, the child's mind is submitted to the grindstone of an educational discipline which forever dwarfs his capacity to think for himself, which dulls his interest in gleaming, pulsing life. Small wonder that the indignant protagonist of the new school rebels against this régime which, says he, "reeks of restraint and suppression and the inarticulate child."

iv

Experience — the keynote of the new education!

"The reconstruction of experience," says John Dewey, intellectual rationalist of democracy's new school. "I would have a child say not, 'I know,' but, 'I have experienced.'" Thus at the same moment came from Western Europe the pronouncement of Jaques-Dalcroze — rediscoverer of the rhythmic basis of education. Experience — the complete integrated life of the child — as the focus of the new education.

For education in the Century of the Child aims at nothing less than the production of individuality through the integration of experience. The whole child is to be educated. Hence the materials of education are as broad and interrelated as life itself. For experience is not only an intellectual matter; it is physical, rhythmic, emotional. Thus the vocabulary of the new school has coursing through it a unitary, integrating theme: individuality, personality, experience.

Now personality evolves from within. It cannot be imposed from without. Individuality develops only through growth in the power of self-propulsion. The new school, therefore, is setting up a radical program of child-centered education. In seeking to carry out its great unitary aim it endeavors to substitute a

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drawing-out environment for the traditional coercive régime.

Witness the little girl of five in Mrs. Florence Cane's class who said of her painting, "It looks the way you feel inside." It's the feel inside, the urge to create, the occasional glimpses of some personal ideal (half formed and dimly sensed though it may be) — these the new education seeks to evoke and to build upon. As Mearns phrased it so well for poetry: "It cannot be summoned. It can only be permitted." And then he tells us of the schoolmaster who set the author of *Moon Madness* a stint.¹

"‘I want you to write me a poem, and I shall give you the subject.’ He then gave it to her. ‘And its length — about so long,’ he measured; ‘and I want it done for a meeting of junior high school pupils tomorrow afternoon. There will be no objection if it is humorous.’

"‘But,’ she exclaimed, astonished at the order, ‘poems are not written that way! They come because of the way I think and feel *myself*. I will try to write one for you, of course, but I don’t think it will be the one you want, for I don’t know myself what it is going to be; but it must be my own, and when you tell me what to write about — that, I’m afraid, will make me not want to write it at all, because it wouldn’t be mine, you see, but’ — pathetically desirous of not offending — ‘but yours, if you see what I mean.’ He saw exactly that she understood and was glad."

Each of the arts is contributing to the discovery of the creative environment. Consider creative music. Mrs. Coleman tells of the day when her eight-year-olds made a monochord. "We used a large, deep cigar box, and put a strong stick through it; cut *f* holes (like

¹ Mearns, Hughes. *Creative Youth*, pages 5-6. Doubleday, Doran & Co., Inc., Garden City, New York; 1925.

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other bowed instruments we had seen) and stretched a violin D string over a high bridge. In the last stages we were almost breathless with impatience to see what the monochord's tone would be. Finally it was ready to speak for the first time, and we stood around it with ceremonious awe. Its maker, radiant with excitement, slowly drew the bow across the string. 'Oh!' every one cried at once, 'How beautiful!' 'What a lovely tone!' And there on the workbench lay that wonderful singing Thing, ready to give out its music to any child who wished to draw the bow across it. No other instrument we had made had been quite the revelation that this one was." ¹

With all the materials of child experience, therefore, the new school strives to develop the capacity for self-expression. All the arts, and the intellectual studies as well, contribute. For through the intellectual work of the school, as well as through the arts, is the new educational environment revealing its power.

Youth, driven by the urge to express itself and its own insatiable curiosity to find out, displays an astonishing capacity for persistent and unremitting toil. Witness the case of two boys, "both of the highest scholastic standing, who cut school in order to get consecutive hours of steady, uninterrupted work at the thing that had gripped them beyond the powers of resistance. The result in one case is a scientific paper which has been much spoken of as superior to high college standard; the result in the other case is one of the best poems in this selection." ²

¹ Coleman, Satis N. *Creative Music for Children*, pages 73-75. G. P. Putnam's Sons, New York; 1922.

² Mearns, Hughes. *Creative Youth*, page 4. Doubleday, Doran & Co., Inc., Garden City, New York; 1925.

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V

But the drawing out of the child's inner capacities for self-expression constitutes only one of the two great goals of the new school. There is another equally important, the goal of tolerant understanding.

Experience has a twofold significance, and the aims of the new education encompass it all; on the one hand, maximum growth in creative self-expression, on the other, tolerant understanding of self and of society. For we must not forget that experience, although physically rhythmic and emotional at bottom, is thoroughly intellectual as well.

Tolerant understanding and . . . critical questioning! In the light of the current impasse in citizenship, is there an intellectual aim of education of more crucial importance? The impasse is revealed in the widespread indifference to matters of public concern; in the inability on the part of the rank and file to deal intelligently with their collective affairs; in the difficulty of obtaining a reasoned popular judgment on an industrial or political issue.

The school is the only agency at all equipped, or even partially equipped, to prepare twenty-three million young people to meet the difficulties of our complicated industrial civilization.

Hence the new school faces the urgent need of producing in its population attitudes of tolerant understanding and critical judgment. It seeks the outcome illustrated by the high school boy who, in the midst of an argument, replied to his opponent: "Fred, your point is well taken, but what is your authority?"

"Your point is well taken!" . . . The sign of an open mind. Respect for the other fellow's point of view. Willingness to listen.

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“But what is your authority?” . . . Not only an open mind, a critical one, too. One that really listens and receives evidence, but one that questions also. The same sort of critical dissatisfaction that pervades the attitude of the creative artist. The mind that measures ruthlessly, that denies agreement or rejection until it is sure, that queries the sponsorship of facts, questions authorship, demands measures of reliability. On the intellectual side, therefore, the new school seeks to produce young critics of validity.

vi

Tolerant understanding and creative self-expression, the two foci of the new education. For the spirit of adventure, of fearless original thinking, of hard work and “concentration upon the object of desire that sets the world aside” — these are the essence of the creative spirit, whether expressed in the arts of intellect or of emotion. Our generation is rediscovering an old educational aim — the development to the highest possible point of all the powers of the individual — his capacities for understanding and tolerant judgment, his ability to adjust himself effectively to the world around him, his potential for improving that world through the release of his powers of creative self-expression.

These then shall also be the measures, the criteria, against which we shall scrutinize the theories and programs of American schools — both the traditional and the new.

Are they concerned to develop the child's total personality? Do they see life whole — the life of the individual on the one hand and American civilization on the other? Do their programs encompass both these factors of the educative process? Do they undertake, on the one hand, to prepare youth to live

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in our complicated civilization, to understand both self and society? Do they provide, on the other, for the constant drawing out of the creative potential within the children? Does this program, in short, envisage the complete child? And finally, are the theories and programs of the new education products of mere initial maneuvering on the frontier of educational experiment, or are they the outcome of a clearly phrased philosophy and technique of educational reconstruction?

With this setting for the new education we launch upon our task of description and sympathetic criticism. The new education has had abundance of episodic exposition, especially of the casual retrospective type. More than all else it needs critique. That is the chief task we have set ourselves in this book.

CHAPTER TWO

OUR LAGGARD SCHOOL SYSTEM

i

"NEW schools" are not unique with our generation. Since the first days of our national life each generation, each decade, has had its new education. There was, for example, the new Pestalozzian school of Jefferson's time. There was the importation of continental ideas by Stowe, Pierce, Barnard, and Mann in the second quarter of the nineteenth century — very new to the American frontier. As early as the 1820's Calvin Stowe had set up a free school out in the new state of Ohio — new indeed! There was Robert Owen, too, the English capitalist-philanthropist, carrying with him the seeds of educational revolution and planting them in his infant school at New Harmony, Indiana. In the Fabulous Forties, Bronson Alcott talked his Temple School into existence in staid Boston. Post-bellum days witnessed radical educational experiments — Susan Blow with her kindergarten program built around the needs and interests of little children.

1870 — 26 superintendents of schools! 1890 — over 2900 superintendents.¹ The tempo changed and with the rapid systematization of American education one new makeshift administrative reorganization followed another in rapid succession. Witness Harris and his nation-wide campaign against the "Procrustean bed-of-grades"; Francis W. Parker scandalizing the New England scholastics with his advanced educational ideas;

¹ United States Commissioner of Education Report, 1889-1890, page 614. United States Bureau of Education, Washington, D. C.

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new promotion plans; new schemes of grading; new modes of classifying pupils; new methods of "supervised study" and giving of "credit for quality"; new groupings of the intermediate grades — the junior high school; new committee reports which standardized curriculum materials; new plans for individualizing instruction within the school subjects.

Each generation, each decade — its new education.

Until the turn of the century, however, practically every innovation was an attack upon the surface, an attempt at administrative rearrangement, not at fundamental reconstruction.

ii¹

Not once from the signing of the American constitution to the present time has the school caught up with American life, and in that time in only our own new schools has the gap between the school and the growing child been closed. For there has persisted for a century and a half a disheartening twofold gap — on the one hand that between the curriculum of the schools and adult society, and on the other that between the curriculum and the interests and needs of children. Today, although the gap between the two has been moderately cut down, the hiatus still persists. In more than one hundred years of systematization of the national educational scheme the materials and activities of the school have not only been largely aloof from, indeed foreign to, the institutions and cultures of the American people, but they have failed equally to provide for maximal child growth.

¹ In this and the next two chapters we make use of several pages from Chapters I-IV of Harold Rugg's "The School Curriculum and the Drama of American Life," in the Twenty-Sixth Yearbook of the National Society for the Study of Education: *The Foundations and Technique of Curriculum-Making: Part I, "Curriculum-Making: Past and Present."* Public School Publishing Co., Bloomington, Illinois; 1926.

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One attempt after another has been made to obliterate this gap — all of them piecemeal, most of them superficial. Some were designed to bring the school closer to adult society, others tried to set up a school based on the needs and interests of growing children. But not one compassed both factors — child growth and dynamic American civilization. All were partial, lacked full consummation.

iii

We are living today in a totally new civilization — an order of life utterly unlike that known to men or conceived by them prior to the nineteenth century. Industrialism has transformed an individualistic order into a mutually interactive group life. Since 1800 the peoples of all great industrial nations have been forced to adjust their modes of living to a startling social transformation. The peoples of the world are now being soldered together. Communities and countries can no longer be isolated and self-sufficient — all are interdependent.

In this sudden erection of a new civilization the American people have assumed a position of strategic leadership. America has produced, as has no other country, the régime of the Machine. The Americans, living in a highly stimulating and invigorating climate, have unearthed a far greater proportion of the world's natural resources than have other peoples. In some unaccountable manner they developed the habit of exploitation and produced a standard of living higher than that of any nation on earth. Naturally, therefore, in producing this startling civilization almost within the space of a century, the more materialistic traits and acquisitive tendencies have been magnified and devel-

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oped at the expense of more creative and intellectual ones.

Indeed, to the present day, the land has struck the dominant tone of the American mind. For three hundred years the "realtor" has directed the course of action and thought. The land-hungry immigrants of the western world have been busy subduing the North American continent. From the great initial trek across the Appalachians to the terrifying last ledge of the Rockies the impulse behind the new movement was economic. Always — the trade of the West.

There is no more spectacular human migration in the world's history than that bound up in our great westward movement, and there is no more tragic atrophy of national creative capacity than that which paralleled the erection of our great industrial civilization.

Engaged in digging ditches, pumping oil, rolling steel, and running trains, America borrowed her architecture, looked to classical Europe for her art norms, and disowned Whitman. Passing the *fin de siècle* with the physical basis laid, the faintest outlines of an indigenous culture — literature, art, the stage, architecture — appeared.

In the century from 1825 to 1925, moreover, as America developed her institutions, her people were constantly confronted by problems and issues. Problems of conservation of natural and human resources. Problems of immigration, of assimilation, and of heterogeneity of cultures. Problems of wise use of leisure time. Problems of government control of great industries and of credit, the economic foundation of industrialism. Problems of proper distribution of the social income, continuous employment. Problems of neighborhood and community living and of family

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life. Problems of creating an informed, thinking citizenship in the midst of city life. World problems of economic imperialism and of war and peace. Problems bound up in an emerging national culture.

And with these staggering issues confronting the American people, what of the school and its curriculum?¹

iv

The steps of a century of educational development in America: industrialism, urbanization, mass schooling. Machines and rapid transportation produced factories, cities, the graded school. As towns grew, the task of educating the young became complicated, and even by 1800 the mounting hordes of youth swamped the itinerant and intermittent "reading, writing, and reckoning schools." As early as 1805 New York took up enthusiastically Lancaster's monitorial plan; hundreds of pupils were herded together and lessons were recited to the youthful corporals of the teacher's regiment. By 1847 the Quincy Grammar School of Boston had set the model of the new type of central community schoolhouse. Henceforth, for town and city youth at least, education was to be via "classes." The individual was warped to fit the mass. As the frontier rolled westward, in the towns growing up behind it twenty, forty, sixty children (in metropolitan centers, even hundreds) were to be taught in grade groups by a single teacher. Mass education slowly took form.

So in the decades prior to 1850 America produced the grammar school and the academy, and these cast the structure of the educational system of the eastern

¹ A more complete account of the lag of the creative mind behind the mind of economic exploitation appears in Harold Rugg's *The American Mind and The Reconstruction of the School*. Harcourt, Brace & Co., New York; in preparation.

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half of America for three quarters of a century. Children were graded horizontally, roughly in accordance with chronological age — Grade I for the six or seven year olds, Grade II for the sevens or eights, and so on through the entire range of the school. And thereafter, school reformers worked with might and main to undo the evils of a rigid graded system.

Subject matter was graded, too, to fit the new groupings of young people. *First, Second, and Third Readers* made their appearance. Arithmetics were numbered; language books, likewise. American schools were becoming reading schools; the curriculum was taking the shape set for it by the new "text" books. By the middle of the nineteenth century a rapid succession of inventions and improvements in methods of printing made it easier for those of means to obtain books. The printed word usurped the rôle of oral expression in the classroom, and the textbook domineered over the curriculum of American schools.

V

For a whole century America's educational leaders, confronted by the overwhelming task of housing the increasing hordes of children, of selecting and training thousands of school teachers, and of persuading the unwilling public to finance modern universal education, were compelled to concentrate their attention upon school administration. And it fell out that they got the habit of attending only to administration. In the exigencies of practical affairs demanding immediate action little time or energy was left for the consideration of abstract problems of educational theory. So it happened that in all this time the curriculum was merely tinkered into a patchwork of school subjects, graded to fit the chronological grouping of boys and

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girls. Even well into the twentieth century the school curriculum ignored almost totally the emerging economic and cultural problems and institutions of contemporary life.

This curriculum-patchwork of school subjects was not the stream of activities of children which the curriculum of the better of the new schools is today. It consisted of reading, writing, arithmetic, history, geography, science, mathematics, Latin, Greek, the modern languages, and later, manual training, book-keeping, stenography, accounting, economics, household arts, and science. A compartmental frame of rigid academic pigeonholes was the program of the Puritan's school by 1890.

Engaged in the housing, financing, and administering of schools, the leaders left to the university professors the task of preparing the materials of instruction for the American child. The professors seemed to be the only individuals equipped to undertake this task. From the days of the elementary grading of schools until the close of the nineteenth century, as the school population grew under the increasing demands for universal education, the selection of the detailed content and the arrangement of materials of our school courses were left practically altogether to the individual judgment of the textbook writer. During more than a half century — from the days of Noah Webster, S. G. Goodrich, Emma Willard, McGuffey, and Steele, to the régime of George Wentworth — schoolbooks (and hence school curricula) were made by professors of the school subjects and occasional lay citizens who were professional textbook writers. It was the college professors of mathematics, of the sciences, of English, history, and the modern languages, who came forward equipped to prepare the textbooks. They did this,

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therefore, first for the colleges and later, with the aid of their assistants and students, for the secondary and elementary schools.

Now, being primarily interested in the logic of their generalizations, knowing little of child interests, needs, and capacities, they organized the textbooks, hence the materials of instruction, on lines prescribed by the limits of the academic research in which they were engaged. Therefore, the content of the curricula of the schools, instead of being oriented by the needs and activities of children, was determined by the research material which the professors were developing in their laboratories and libraries. The curriculum thus came to consist of a program of narrow and non-useful school subjects, for each of which a specific textbook determined the content of instruction.

Furthermore, the professors, because of their prolonged intellectual training in research methods, because of their prudence in generalization, concentrated their attention upon the past and upon those materials which through prolonged use had come to have scientific prestige. Having a fear of unsound generalization, hence a fear of the contemporary in history, or of the new and unauthenticated in science, they more and more neglected the vital affairs of current life. Besides, American life had not yet developed the critical mind, the ability to see the present in a perspective of the past as well as in its own unique promise of the future. Textbook writers as well as historians, the artists, the *littérateurs*, were dominated by an unfailing respect for tradition.

This, then, accounts for the increasing lag of the materials of instruction behind the rapid development of life in America. And since the professors knew nothing about the psychology of childhood and did

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not conceive of education in terms of the growth of the child, the other great gap of the school — that between the materials of instruction and the needs and interests of children — was also widened.

CHAPTER THREE

PIECEMEAL REORGANIZATION OF THE SCHOOL SYSTEM (1890-1928)

i

WHAT, then, had a century of curriculum making produced by 1890?

A twelve-grade scheme of classifying children from the ages of six to eighteen — eight elementary and four secondary grades. Public secondary instruction, an accepted American doctrine, organized about a dozen or more school “subjects” and based essentially on the reading and memorizing of textbooks. The textbook in each subject, a morphological and encyclopedic compendium of facts. Mental discipline and knowledge for knowledge’s sake, the dominant purposes of the school. Growth — physical, mental, and cultural development — although already the center of the new evolutionary faith and the basis of the reform ideas of Francis W. Parker, William James, and John Dewey, totally missing from the educational philosophy of the collegiate and administrative rulers of our schools.

ii

For four decades the American schools have lived under the reign of college entrance requirements. For four decades school administration has been in the saddle. For four decades reform has been superficial reorganization of the machinery of mass education and not fundamental reorientation.

Not that school and college administrators and professors did not conscientiously labor at the task of

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truing up the national educational structure. We must hasten to add that throughout more than a generation one administrative agency after another has given itself strenuously to the task of reorganizing the machinery of schools and colleges. The burden of the present chapter will be, however, to show that the results of their efforts have been mere supervisory makeshifts and not fundamental reconstruction of curriculum content.

Within the past four decades, indeed, both the administrative features of the American school system and the underlying educational theory have been radically transformed. Both in theory and practice the school system as it stands today differs strikingly from its progenitor of 1890. The transformation is the result of the impact of three groups of workers upon it: (1) school and college administrators, (2) the students of the scientific study of education, and (3) the real revolutionaries, the advocates of the child-centered schools.

The administrators worked from within the system, believed essentially in the *status quo*, and tried to undo the evils of the rigid graded scheme by altering the administrative structure itself. The scientific students of education committed themselves to the techniques of analysis, objective measurement, tabulation, and experimentation, and made relatively little impress upon either the activities of the school or the fundamental theory of its reconstruction.

The third group were the true revolutionaries: Francis W. Parker, John Dewey, William H. Kilpatrick, and their kind. They were the creative analysts who cut straight through the superficial details of administration and visualized the school in a totally new orientation. These rebels ruthlessly proposed to

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discard the current schemes of subjects, textbooks, recitations, large classes, fixed furniture and, to carry out their proposals, inaugurated three decades of revolutionary experimentation.

To visualize in clear perspective a quarter century of application of their theories is the task of this book. But to accomplish this it is imperative that we see the impact of all three groups of educational reformers upon the American public school. First, then, a brief review of the first two movements, the one devoted to administrative rearrangement, and the other given to the scientific study of education.

iii

The agitation for administrative reform was twofold: it had a Liberal Left and a Reactionary Right. The more radically minded administrators waged war against the rigidifying effects which they saw to be inevitable in the strong trend of American life toward standardization. William T. Harris on the platform and in the educational press denounced the rigid grading scheme and proposed shorter intervals of promotion. Other superintendents of schools experimented with promotion plans, schemes for individual instruction (witness the work of Preston Search and Frederick Burk), and under the leadership of Max Meyer a nationwide campaign was launched in the early 1900's for the reform of the college and school marking system. In this era educational salvation was to come via the statistical method. Plans for supervised study, new devices for lengthening the class period and policing the learning process, were reported in the educational press along with administrative schemes for giving students more credit for higher quality of work done.

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Conspicuous among the administrative makeshifts was the nation-wide movement to reorganize the middle grades, which the Messrs. Judd, Johnston, et al., launched through their respective educational journals and on the stump. In the ten years following 1910 more than 500 school systems built junior high schools, but this movement, too, was administrative rearrangement; it was not reconstruction. It was superficial, not fundamental.

Apparently these leaders, well-meaning but timorous organizers of the formal school, were willing to try any external makeshift that would permit the school to continue as a going concern. Obligated to the community to teach school through five days a week, nine months in the year, these cautious persons would not radically alter the existing order except as they could set up somewhat similar machinery to take the place of what was discarded. Hence the makeshift character of the reorganization, merely knocking out one piece of educational structure after another and hammering new props in place. This administrative reorganization did advance the educational level in America — somewhat. But now, at the end of three decades of it, we find that only the slightest beginnings have been made in the direction of sound reconstruction of the activities and materials of instruction. The superficialities of our school system have been calibrated, trued up. Schools are more adequately financed; educational opportunity is being equalized. Pupils are now promoted oftener, much oftener, than they were thirty years ago, and a smaller percentage are “failed.” Children do find somewhat greater incentives to work at their school subjects; they do have an opportunity to advance within those subjects somewhat more in accordance with their own intellectual capacities. They are

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housed in strikingly better buildings. They are taught by somewhat better trained and better paid teachers.

All along the line of external school administration things have bettered, and we owe it to the Liberal Left among the school administrators.

iv

A Reactionary Right, however, among collegiate and secondary school administrators hampered and held back the work of their liberal colleagues. The very period we are discussing was also the era of standardization in secondary and collegiate education.

During the 1870's and 1880's with their rapid expansion and systematization of town and city schools, the introduction of a host of new subjects, and the necessity for the hasty preparation of materials of instruction produced great diversity among schools. The economic doctrine of *laissez faire* and local option in practice operated also in the construction of school courses. Each state and chartered city was left free to make its own course of study. This was generally done by the mere adoption of textbooks which supplied the materials of instruction in the various school subjects. By 1890 diversity was becoming a characteristic of the American schools.

Now diversity had great promise of encouraging virile growth in the rising democratic school system. To college presidents and principals of private preparatory schools, however, it was anathema. It resulted in difficulty of promotion, varying status of students at the time of college entrance; hence it was not to be tolerated. The administrative literature of the 1890's abounds with evidence of the anxiety of the administrators over the "chaotic" condition of the secondary schools. So from 1890 college presidents

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and headmasters of private schools, aided and abetted by a considerable body of school principals, standardized the high school curriculum on the basis of rigid preparation for college. For twenty years this reactionary group took charge of and determined the form and spirit of materials of instruction throughout the entire range of the American secondary school.

This was also the period of "committee procedure" and further standardization in curriculum making. A widespread rearrangement of the materials of instruction within the school subjects was launched by a succession of national committees, the personnel of each of which was composed predominantly of university and private school administrators and professors of the academic subjects. There was the Committee of Ten (1892), the Committee of Fifteen (1893), the Committee of Eight, the Committee of Seven, the Committee of Five in History. There were the committees on "Economy of Time" of the National Education Association. For thirty years, under the sponsorship of universities and their certifying agencies, specialists in subject matter laid down rigid prescriptions for the content of secondary and upper elementary school subjects.

This was the era of curriculum making by college entrance requirements; this was the era of uniformity. This was the reign of the subject-matter specialist — the mathematician, the physicist, the chemist, the student of Greek and the Latin cultures, the advocate of mental discipline, the protagonist of knowledge-for-knowledge's-sake.

Throughout its entire range the curriculum was subjected to a rigid regimen. In high school English, for example, formal question-and-answer discussion, memorization, literary dissection, held sway over vivid

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understanding and real appreciation. The curriculum of the high schools was strictly confined to "masterpieces of English literature." Classical literary works were to be minutely analyzed. The reading matter prescribed was almost altogether that which had been produced in Britain prior to 1800, and gave almost no attention to American writings published after the Civil War.

While the Victorian professors were fastening British literature upon American youth, a succession of national committees was determining the content of history and related studies by a similar procedure. Historical study became the memorization of chronological events and the analysis of organized government. The materials of geography, assembled by the classical geographers, consisted essentially of the facts and principles of location and characteristics of physical environment set out as matter to be memorized. The teaching of history was dominated by an academic research attitude — dry generalizations about dead civilizations. For thirty years the gap between the curriculum and the concrete discussion of vital industrial and political forces and institutions in America has been perpetuated.

Even the work of the national committees for the reorganization of mathematics and the classics, which have been handsomely financed by our great foundations since 1920, produced merely a defense of the classics, of mental discipline, and sought to fortify more securely the advocates of logic, who foisted adult organizations of material upon the schools.

The foregoing statements are mere captions for a longer exposition of the harmful standardizing influences of the colleges and preparatory schools upon the entire range of the public school curriculum since 1890. Whereas the liberal reorganizers in this group —

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Presidents Eliot of Harvard and Harper of Chicago, Superintendents Greenwood of Kansas City, Harris of St. Louis, and their colleagues — were sincerely, and with considerable administrative insight, making helpful reorganizations of the machinery of education, their reactionary opponents secured and maintained a strangle hold upon the materials of instruction of public schools for more than a generation. We are unable to commend a single attempt of the work of this standardizing group. It is becoming increasingly clear that nothing short of an educational revolution will undo the harm that they did.

V

The scientific study of education !

After 1900, new slogans were heard from the educational rostrum, and new proposals for reform: instruments for measuring teaching, controlled experimentation in methods of learning and instruction, statistics, intelligence tests, score cards for school buildings, the rating of teaching efficiency, job analysis, the school survey, budgeting the school.

In sharp contrast to the reorganizing work of the administrative reformers on the one hand, or of the free-school revolutionaries on the other, a new and vigorous leadership emerged. This was the leadership of the students of more objective procedure in education. Led by Thorndike, Judd, Cubberley, Strayer, Freeman, Terman, et al., the quantitative method was applied to the solution of educational problems.

Throughout the last decades of the nineteenth century intellectual life in America had been increasingly colored by the methods of science. From 1850 on, science had an increasing rôle in the college and the secondary school curriculum. As the years went on,

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its techniques were developed and improved in the laboratories of physical and natural science. Following the epoch-making work of William James, Wilhelm Wundt, Francis Galton, and J. McKeen Cattell, these techniques were tentatively and hesitatingly applied to the infant of the human sciences — education. Thorndike and Judd became the American intermediaries through whom the new scientific procedures, developed in psychology by Wundt, Cattell, and others, and the new statistical procedures of Galton, Pearson, and the English school of biometricians, were taken over into the field of education. The subjective, highly opinionated methods of both the administrative reorganizers and the educational philosophers were supplemented by the more objective and quantitative methods of the new educational scientists.

An astonishing fact-finding era was launched after the early 1900's. It was the day of the question blank and the school survey; learning was being experimentally investigated in the laboratory. "Tests" entered the classroom; Thorndike made available the statistical procedure of the British school; standard deviations and coefficients of correlation were in the air. Every element of scientific method was employed.

The impact of this group of educational scientists on the conventional school was revealed in the improved mechanics of school administration, in the increased understanding of child learning, and in the slightly changed character of the materials of instruction. This group was primarily responsible for a more critical and a more professional attitude among school administrators. It launched the nation-wide school survey movement; after 1907 it produced several thousand reports on the retardation and elimination of pupils from school; it contributed a whole five-foot shelf of statis-

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tical analyses of school finance ; it reopened the ancient issue of the relation between the size of the class and the efficiency of instruction (but certainly did not close it !); it standardized methods of school accounting ; it improved the design and construction of school buildings. So the influence of the work of these students of objective educational procedure was also important chiefly in the field of school administration.

The fact-finding technique was applied also to the materials of instruction. The contents of school arithmetics, geographies, histories, algebras, reading books, science books, were analyzed, tabulated, and condemned. The distribution of space and emphasis in school courses of study was evaluated by the tabular method. Records of allotments of time were collected, and recommendations were made to school administrators in terms of the median practices which were discovered.

vi

Somewhat less confidently these tabulators attempted in the field of the skills — spelling, arithmetic, handwriting, place-location geography, etc. — the more difficult and needed task of determining what knowledge is of most worth, that is, of determining what ought to be taught, instead of what is taught. They counted the words used in adult and child letters and made drastic recommendations of a “minimal essentials” spelling list of 4000 words — thus scrapping 10,000 useless words that had cluttered up the spelling curriculum since the days of the old “Blueback.” They tabulated the arithmetic problems actually encountered by farmers, housewives, shoppers, bankers, and the like, and rewrote school arithmetics on the basis of the kinds of arithmetical processes actually used in daily life.

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It was the day of the principle of social utility in curriculum making in the skills. Naturally, these counting techniques which were being applied in the skills were extended to the fields of social and cultural life less rapidly and drastically. But even in history and geography, in economics and sociology, the students of scientific method in education demanded that the determination of what to teach should objectify so far as possible the methods of selecting material, of assigning it to grades, and of organizing it.

Rarely the educational technicians questioned the existing order. They were concerned, as were their administrative colleagues, with makeshifts; with reorganization, not with reconstruction. They started with the *status quo*. They accepted school subjects. They were willing to permit the traditional algebra, arithmetic, spelling, geography, and science their definitely allotted places in the school program. They did not see American life and its problems on the one hand and the growing child and his needs on the other as important units to be integrated. Even to these new educational scientists reorganization was to be piecemeal.

This is excellently illustrated in the work that these educational scientists have done in the last twenty-five years in the analysis of the traits of the child. Since 1900 Thorndike, Terman, Freeman, Gates, and others have conducted thoroughgoing laboratory and classroom analyses of learning. A host of monographs reporting the results of much minute analysis and a little controlled experimentation of learning in the school subjects have accumulated upon the shelves of our educational libraries. The teaching of the skill subjects has promptly improved as a result of their activities. Thorndike, Judd, Gray, Gates, Zirbes,

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et al., have contributed the materials out of which superior methods of teaching reading, silent and oral, are now being developed in our schools. Freeman has launched what appears to be a revolutionary movement in the ousting of the arm-movement dogma in handwriting and in the production of an eclectic method of teaching that skill (if the skill must be taught!). Horn has contributed original studies of content, grading, and organization which have left a permanent impress upon the teaching of spelling.

The contribution, therefore, of the educational scientists in the improvement of teaching methods within the school subjects is unquestioned.

Perhaps the most striking contribution of the work of the technicians is revealed in the four decades of work that have gone on in the analysis of the mental capacities of the child himself. From the preceding decade of vigorous work in the development of anthropological and physiological tests Thorndike, Whipple, Terman, Freeman, Pintner, and others have produced a spectacular body of information concerning abstract intelligence and the achievement of the child in the school subjects. Scores of tests are now available to measure the pupil's ability to manipulate ideas expressed in words. Hundreds of standardized examinations have been constructed for the measurement of achievement in reading, writing, spelling, arithmetic, algebra, the sciences, history, geography, Latin, the modern languages, and so on.

vii

The students of the scientific study of education, therefore, have made one unique contribution to the reconstruction of the school. In twenty-five years they have produced a new method; they have evolved

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a fact-finding, statistical, and experimental technique. They have brought out clearly into the forefront of the educator's thinking a new concept — the concept of analysis. They are rapidly creating more objective attitudes among teachers and administrators. They stand between the opinionated administrative reactionaries of the right and the intuitive free-school visionaries of the left. They have much to learn from the visionaries, however, for in concentrating upon analysis as the chief task of educational reconstruction they have failed to see the whole child and correspondingly to see the unity of childhood and adult life. Their orientation, therefore, is but partial.

To summarize the argument to this point.

From its first systematization the American school system exhibited the same mushroom growth that characterized the expansion of industry, the exploitation of natural resources, and the development of urban life. Like Topsy, it "just grewed." It was never fully born; there was no design behind its construction. It was the product of the exploitive movements of the last half of the nineteenth century. Artificial power, the machine, the invention of the corporation, the spread of communication, the steady onward march of the concept of democracy, produced overnight a great sprawling national scheme of education.

This evolution must be grasped in order to see clearly the operation of the well-intentioned but only partially enlightened forces that undertook its reorganization. From our vantage point of today, therefore, the three chief agencies stand out clearly. First: a group of vigorous administrators resorting to makeshift rearrangements of buildings, schedules, classes, examinations, even curriculum materials. Second: the educational scientists who, seeing more fundamentally, took over

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from the physical and natural sciences the methods of analysis, experimentation, inference, and prediction. And there was a third group: the protagonists of the child-centered school, the advocates of child freedom, activity, pupil initiative and responsibility, in short, the rebels and the protestants against the regimentation of the formal school.

To the consideration of the true Educational Revolution, therefore, we now turn.

CHAPTER FOUR

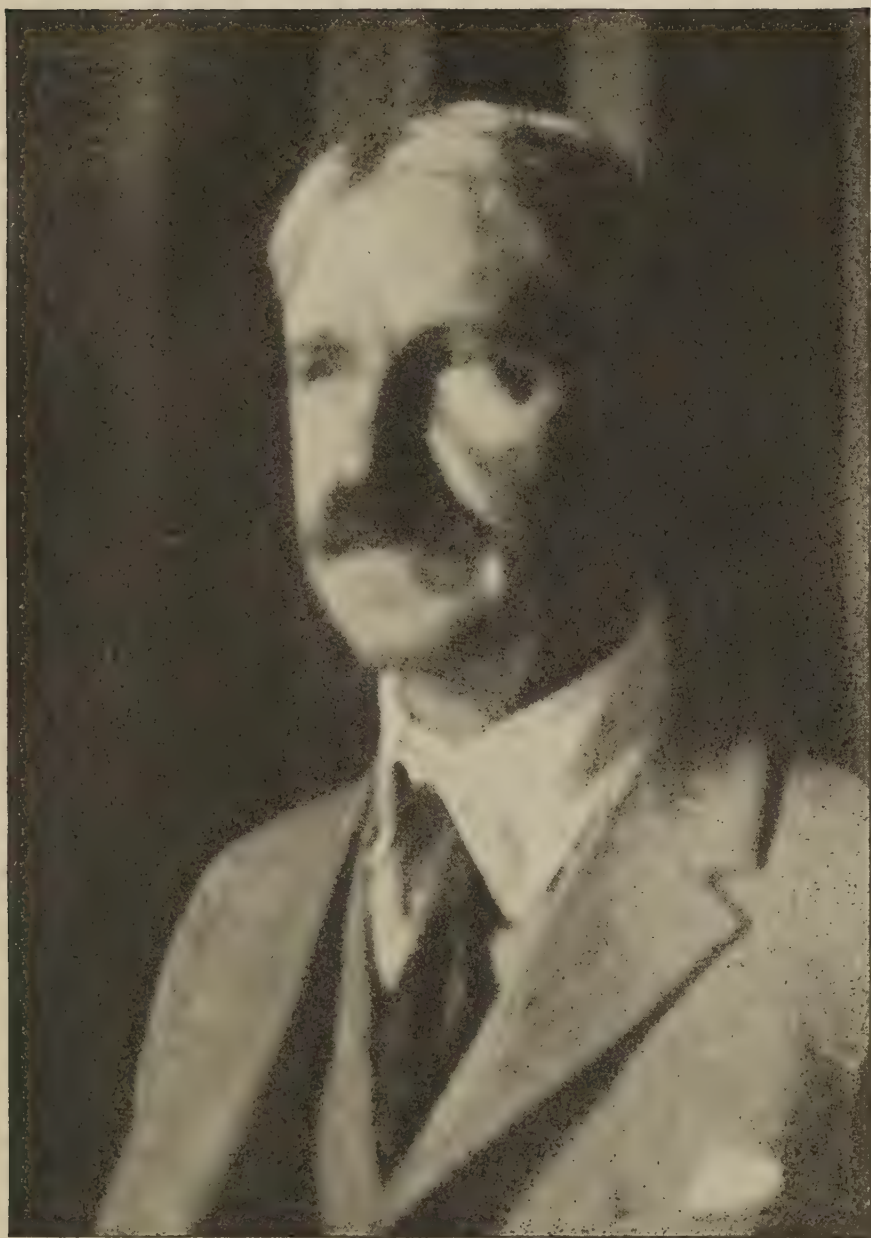
THE BEGINNINGS OF THE EDUCATIONAL REVOLUTION — HOW THE CHILD-CENTERED SCHOOLS CAME TO BE

i

IN this precipitation of mass education on the American scene, two opposing theories waged war with each other: the doctrine of discipline and the doctrine of growth. The ranks of the mental disciplinists, on the one hand, ardent defenders of the scholastic faith, were constituted essentially of the university and school administrators and the subject-matter specialists. The revolutionists, on the other hand, who protested against the continuance of the *status quo* and preached the dynamic doctrines of growth, activity, and initiative, were chiefly rebellious laymen led and supported by a handful of conspicuous educational leaders — Parker, Dewey, Kilpatrick, and their company. Philosophy in American education had been an epistemological trade in which neither scientific method nor poetic vision of American life and child growth was permitted to enter. Even to the present day philosophy has been concerned chiefly with the analysis of abstractions. Only rarely has it been focused upon the movements, institutions, and issues of the contemporary scene.¹

Every thinking educationist from 1890 to our own day has consciously or naïvely lined up with one or the other of these groups and has become an exponent of its theories. The “professors” of the school subjects,

¹ See development of this theme in Harold Rugg's *The American Mind and the Reconstruction of the School*. Harcourt, Brace & Co., New York; in preparation.



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the headmasters of preparatory schools, and the great body of public school administrators — even most of the professors of education and the protagonists of the scientific method — were vigorous defenders of the disciplinary faith. Their criteria of education were discipline, logical thinking, power of sustained intellectual effort, the retention of classified knowledge. They coveted better scholarship, logic, grasp of the continuity of racial development. Almost never have they had clearly in the forefront of their thought the active growth of the pupil through dynamic self-expression.

Conversely, the proponents of freedom in education, under the revolutionary leadership of John Dewey, have focused attention upon the continuous growth of the child, upon freedom, initiative, spontaneity, vivid self-expression.

For thirty years, therefore, the conflict has raged between these two theories. This warfare is indeed but a recurrence on a more diversified and universalized scale of the ancient battle waged by educational reformers of earlier centuries — Rousseau, Pestalozzi, Herbart, and Froebel, to name a few conspicuous leaders. Educational systems have always reverberated with this conflict between adult and child life, between the logical and psychological, between control and freedom, iron rule and spontaneity, but never until our own generation has there been such a vivid picturing of thought concerning the age-long argument. Industrialism, with its vast machinery for the dissemination of ideas, its cheap and voluminous print, its mass education, and its elaborate training of teachers, has greatly facilitated the discussion and probably expedited the conciliation of certain parties to the issue.

Notwithstanding, the conflict rages in our own day, intensified by the expansion of our pedagogical vocabu-

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lary — witness the prevalence in our contemporary literature of those cardinal adversaries: interest *vs.* effort, order *vs.* chaos, subject matter *vs.* child's experience, habit forming *vs.* self-expression. The exponents of the two vocabularies have organized schools and school systems which today are going concerns in our educational order. There is the preponderant mass of conventional schools in which the curriculum is made up of formally organized subjects of study, systematized lessons, rigorous examinations, set practice exercises, and recitations. It is safe to say that 95 per cent of American schools can be characterized in this way. There is, on the other hand, this growing body of child-centered schools. These schools visualize the curriculum as a continuing stream of child activities, unbroken by systematic subjects, and springing from the interests and personally felt needs of the child. Today there are several hundred schools in the United States, some private and some public, which are striving definitely toward the working out of this idea.

ii

The theory that schools should be organized on the principle of child growth emerged from a half century of furious discussion of the evolutionary pronouncements of Charles Darwin and his colleagues. The men who formulated the psychology of the past four decades — the psychology which has determined the direction in which theory and curriculum have developed — grew up in what Shaw has dubbed "the infidel half century." Hardly one but was swayed by the doctrines of evolution; William James, John Dewey, and the lesser figures all were influenced by the central principle of growth which ran through the new generalizations of the natural scientists. Darwin and Wallace gave the

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scientific psychologists of the latter nineteenth century the cue for the reconstruction of their ideas of child learning and the development of accompanying activities and materials of instruction.

Especially from William James came the initial formulation. In his great *Psychology* (1890) and in his later *Talks to Teachers* (1892) the thesis was developed that "education is for behavior and habits are the stuff of which behavior consists." Behavior, growth, activity, these are the crucial phrases which resound in the literature of the James psychology, and these are the phrases which have been seized upon since that time by the revolutionary educationists. Education was seen in terms of growth — physical, intellectual, moral — all-round growth. The total child was envisaged. The aims of education increasingly centered on the development of his individuality. Children were regarded as unique individuals with personal rights. Hence, the chief criterion of the new theory became: Does education produce a constant tendency toward growth? Does it draw out the potential capacities of the children? Hence, self-expression rather than the learning of subject matter was the desideratum. Education was to become dynamic, not to remain static. Its organization was to become psychological, not cast on the lines of adult logic. Child activities, not studies and lessons, were to be the core of the curriculum. Life experience, not the acquisition of ready-made subject matter, was to orient teaching.

iii

It was John Dewey, however, Professor of Philosophy and Head of the Department of Education at the University of Chicago from 1894 to 1904, who ignited

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the first flame of the current educational revolution. Dewey, curious combination of the arid New England Puritanism and Middle West democratic practicality, first phrased the educational philosophy of the developing American culture. Thoroughgoing Darwinian and firm believer in democracy, he, more than all others, rationalized the rapidly evolving industrial civilization. He was third in the line of the pragmatic succession. Two other original thinkers preceded him in phrasing the hypotheses of the new Americanism: Charles Sanders Peirce, engineer, statistician, professor of logic, inventor of pragmatism; and William James, organizer of the first psychological laboratory in America, true experimental scientist, phraser of the philosophy of radical empiricism, for whom "there was no conclusion."

It is to Dewey's everlasting credit that his mind was able to stay above the maelstrom of economic exploitation, rapid urbanization, mass education, and to frame critical hypotheses for the intellectual base of the new national school system.

iv

It was in 1896 that John and Mary Dewey, in company with colleagues and neighbors, started their little laboratory school. A thoroughly radical institution it was, with neither school subjects nor conventional furniture, the first important overt expression of the growing protest against the formal school. Of course, in this, their first escape from the conventional order, they swung far with the experimental pendulum. Many thought that their experiment exemplified only scholastic chaos. For several years it grew slowly, a true innovation, throwing overboard most of the established principles of order. Leading "educators"

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of the country visiting it went away determined not to practice that form of educational anarchy in their own institutions.

Nevertheless, it was in these formative years and through the trial and error of radical experimentation that John Dewey succeeded in phrasing the new doctrines of educational reconstruction. Under the impetus of round-table staff meetings, lectures to the parents and teachers of the laboratory school, there emerged the essays, "School and Society" and "The Child and the Curriculum." Papers were contributed to the proceedings of the Herbart Society and of the National Education Association on the practical reconstruction of the elementary and secondary schools. Dewey displayed a catholicity of interests. Hence his "Interest as Related to Will,"¹ and also "Ethical Principles Underlying Education,"² the essay in which he developed the basic theses of his orienting theory.

In striving to cut through the crust of the disciplinary conception he seized upon the doctrine of growth and activity. This leader of the first real protest school of our times was guided, therefore, by children's "full spontaneous interests and intentions." Hence, school subjects — reading, writing, arithmetic — were to develop out of children's "life activities," out of methods of living and learning, not out of the memorization of "distinct studies."

According to Dewey's theory, therefore, the life of the school was to be active, not passive; the children were to work, not merely to listen. The curriculum was to be organized around four chief impulses: the

¹ First Yearbook of the Herbart Society for the Scientific Study of Teaching. University of Chicago Press; 1894.

² Third Yearbook of the National Herbart Society. University of Chicago Press; 1897.

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social instinct of the children, the instinct of making — the constructive impulse, the expressive instinct — the art instinct, and the impulse toward inquiry or finding out things.¹

In 1904 Professor Dewey withdrew from the harassing details of directing the School of Education of the University of Chicago, with which his laboratory school had been merged in 1902.²

Since 1904 he has been Professor of Philosophy in Columbia University. From that time on, he turned to the task of phrasing the educational philosophy for American democracy. He created a new educational theory for the school — a rationalization of the changing industrial, political, and social situations. He synthesized the generalizations of the new biology, chemistry, physiology, and psychology. He carried on the James tradition in philosophy.

Dewey defined education as “that reconstruction or reorganization of experience which adds to the meaning of experience and which increases ability to add to the course of subsequent experience.” He discarded the widely prevalent concepts of formal education; for example, education as preparation for the future, as the training of faculties through repeated exercise, as formation through recapitulation and retrospection. For these he substituted the simple formula of active

¹ Dewey, John. *School and Society*, page 11. University of Chicago Press; 1899.

² Colonel Francis W. Parker had been given \$1,000,000 in 1901 by Mrs. Emmons Blaine to develop the Chicago Institute. President Harper of the University of Chicago had persuaded Mrs. Blaine and Colonel Parker to incorporate their plans with his to form the School of Education of the University of Chicago. It was a fourfold institution made up of the graduate Department of Education, the undergraduate Department of Education, a secondary school composed of the South Side Academy and the H. H. Bellefield Industrial School, and an elementary division, the nucleus of which was the former Dewey laboratory school. From 1901-1902 Colonel Parker was director. At his death in 1902, Professor Dewey was made director of the fourfold organization.

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learning and the reconstruction of experience. He accounted for the democratic conception of education by showing that the reconstruction of experience may be social as well as individual, and he met the formalists in their own camp by showing interest and discipline to be "correlative aspects of an activity having an aim."¹

V

There was another who was groping toward the meaning of learning and child growth: Professor J. L. Meriam. For more than twenty years Meriam, following the establishment of a little laboratory school at the University of Missouri in 1904, experimented with a radical curriculum. Meriam, like Dewey, started with the assumption that education was to draw out the possibilities from within the child, not to impose from without. Wishing, therefore, to free his colleagues in experimentation from hampering academic difficulties, he proposed to abolish school subjects and school furniture. For several years he attempted to develop a curriculum without compartments, subjects, schedules.² The life of the school was a continuing series of child activities in which excursions, field trips, observation, discussion, and much constructive activity occupied central rôles.

Gradually he and his staff saw the impracticability of administering the school day without divisions. After some years their scheme settled down into a fourfold organization of curriculum activities and materials: observation, play, stories, and handwork. The program, and likewise the school day, was divided

¹ Dewey, John. *Democracy and Education*, pages 63-93, and 161. The Macmillan Company, New York; 1916.

² Meriam, J. L. *Child Life and the Curriculum*. World Book Company, Yonkers-on-Hudson, New York; 1920.

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into four ninety-minute periods. This was a definite innovation. It provided for great flexibility in the school program and stood out in sharp contrast against the rigid formality imposed by a score of ten- to thirty-minute recitations which predominated in the daily programs of conventional schools. This lengthening of the class period represents, indeed, an interesting and novel contribution to the more leisurely and thoughtful atmosphere in elementary classrooms.¹

vi

The decade following Professor Dewey's withdrawal from the University of Chicago was relatively meager of experimentation on child-centered education. Throughout these years there were only three centers which vigorously experimented with the new educational philosophy. Two of these were the schools to which we have already referred; namely, the elementary school in the School of Education at the University of Chicago and the laboratory school at the University of Missouri. The third was the Francis W. Parker School of Chicago. It was opened in the fall of 1901 under the leadership of Flora J. Cooke and a faculty of

¹ GENERAL OUTLINE OF MERIAM'S CURRICULUM

- (1) Observation: In Grades I and II — plant life, animal life, people, earth, and sky. In Grades III and IV — local industries and activities. In Grades V and VI — world-wide activities and industries. In Grades VII and VIII — occupations, vocational intelligence.
- (2) Play: In Grades I, II, and III — a great variety of games. In Grades IV, V, VI, VII, and VIII — play with nature, electricity, machinery, water, air, etc. In all grades — physical exercises, folk dancing, and free play.
- (3) Stories: Reading, story telling, dramatizing, singing songs, studying pictures and drawings; assembly exercises.
- (4) Handwork: A great variety of useful and ornamental articles are made. Only a very few projects are suggested in these outlines. Materials: paper, cord, yarn, textiles, reed, raffia, wood, metal.

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sixteen members, most of whom had been associated in the Cook County Normal School with Colonel Parker himself.¹

For more than a quarter of a century this school has lent an important impetus to the continuance of the child-growth tradition. The essential basis of the so-called educational project was in effective operation in the Francis W. Parker School, as it was also in the Dewey and Meriam schools, for some years before a systematic philosophy of the project method was phrased. In the elementary division of the Francis W. Parker School the curriculum was organized around concrete activities which were chosen in terms of pupil needs and personal development. The teachers in the school believed that "self-actuated work causes the greatest gain in the pupil; that training in initiative is a child's great need; that in his own interests we often find educative opportunity; that freedom with a balancing responsibility is the best condition of moral and intellectual growth; that real experience with actual material is an essential of learning; that opportunity for varied expression is necessary for right education; that for purposes of development children must be treated as individuals and not as a

¹ Colonel Francis W. Parker (1837-1902). Twenty years teacher and principal in New England schools; from private to colonel in the Civil War, 1861-1865; student of psychology and education at the University of Berlin; superintendent of schools, Quincy, Massachusetts, 1875-1880; associate superintendent, Boston, 1880-1883; principal of the Cook County Normal School, 1883-1901; director, School of Education at the University of Chicago, 1901-1902. Parker, true evangelist and reformer, created both in Quincy and in Chicago most vigorous centers for educational reconstruction. Although accepting the curriculum of school subjects, throughout his life he preached the philosophy of the growth of the total child. The Cook County Normal School and his summer teachers' institutes in Massachusetts became national pedagogical centers. His development of the practice school with its experiments in teaching was a great innovation. Although primarily an administrator and exhorter, he should be regarded with Dewey as one of the real forces in the movement that produced the child-centered schools.

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group; that one of the most effective and wholesome motives of work is the *social motive*.”¹

There — written in 1912, eleven years after the opening of the school — we have as compact and complete a statement of the ideals and postulates of the new education as has ever been phrased in like space. Here are the essential elements of the child-growth philosophy: self-actuated work, freedom with responsibility, real experience with actual material, opportunity for varied expression, emphasis upon the individual, and yet recognition that the individual grows only as a member of the social group.

For a quarter of a century this twelve-grade school has experimented with the development of its philosophy. From the beginning the school attempted the practical application of these principles in the upper grades only within the limits of the conventional school subjects; e.g., history, mathematics, the languages, the sciences. In the elementary grades it experimented with a more radical change, breaking down in the lowest years the compartmental subject scheme and organizing its work around such broad units as the study of the community, colonial life, Greek life, basic industries in the local environment. The school's publications reveal very clearly its pioneering insight into the essential tenets of the educational revolution.

The experience of the Francis W. Parker School is illuminating in another respect. For a quarter of a century, try as it would, it has been unable to make radical changes in the high school curriculum, and for one very good reason. The colleges and universities

¹ The Francis W. Parker School *Year Book*, Vol. I, *The Social Motive in School Work*, page 11; 1912. The philosophy has been described in eight yearbooks which can be secured by addressing the school itself — 330 Webster Avenue, Chicago.

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would not permit it. For twenty-five years practically all the graduates of the Francis W. Parker School have gone to college. Throughout this time the secondary school work in the school has been devoted to the mastery of the college entrance classics, the quadratic equation and the binomial theorem, the forty-seven irregular verbs, and all the other impedimenta of a disciplinary education. This is not to say that the staff of the secondary division has not vitalized the teaching of these academic subjects. The teachers of the school, many of them sensitive artists, have succeeded in passing on much of life in spite of the handicaps of these relics of the disciplinarian school. Furthermore, as we shall point out later, the secondary school has achieved conspicuous success in its mode of developing the life of the school as a whole, in experimenting with pupil self-government, in instituting radical innovations in the group life. Nevertheless, the failure of this important educational experiment in the secondary grades should provide a distinct incentive to contemporary students of American education to free the high school from the strangle hold of the so-called liberal arts college.

vii

During these pioneering years in the first decade of the twentieth century the propagation of the child-centered educational philosophy was slow and difficult. No single leaders, besides those of the three groups to which we have referred, phrased the new principles. Indeed, the only writings to which enthusiastic rebels against the formal order could turn were the original pamphlets by Dewey. His *Interest and Effort in Education* was not written until 1909, his analysis of *How We Think* not until 1913, and *Democracy and*

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Education in 1916. In the meantime educational reform in the United States was occupied with the superficial administrative and curriculum changes to which we have referred in the preceding chapter. The real note of child freedom, initiative, interest, self-expression, was unheard in the midst of the clamoring for schemes of supervised study, for the reorganization of the marking system, the development of the junior high school, the tabulation of the facts of elimination and retardation, tests, promotions, etc.

The preparatory work was going on, however, and then appeared William H. Kilpatrick and his monograph, *The Project Method*.¹

Professor Kilpatrick,² strategically located in the first and most influential of the new teachers' colleges, has succeeded not only in making the philosophy of the child-centered school intelligible to thousands of teachers in service, but also in inciting widespread experimentation with the new point of view. In 1910 the movement needed analysis and concrete illustration. Vigorous preachment was required in order to provide the impulse for the next step — widespread experimentation.

Kilpatrick, in spite of his antecedent experience in college administration and in the teaching of college mathematics, succeeded in keeping his head above the

¹ Kilpatrick, William H. *The Project Method*. Bureau of Publications, Teachers College, Columbia University; 1918.

² William Heard Kilpatrick (1871-), teacher and principal of public schools of Georgia until 1907; Professor of Mathematics, 1897-1906, Acting President 1903-1905 at Mercer University; Lecturer in Education, 1909-1911, Assistant Professor, 1911-1915, Associate Professor, 1915-1918, Professor Philosophy of Education, from 1918, at Teachers College, Columbia University. Author: *The Dutch Schools of New Netherland and Colonial New York*, 1912; *The Montessori System Examined*, 1914; *Froebel's Kindergarten Principles Critically Examined*, 1916; *Source Book in the Philosophy of Education*, 1923; *Foundations of Method*, 1925; *Education for a Changing Civilization*, 1926; and numerous articles on educational topics.

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hectic whirl of tabular analysis of school practices, statistics, study of child accounting, which was pervading the schools of education at the time of his graduate study. Interested in fundamental forces, underlying principles, and significant trends, he integrated into a systematic philosophy of educational method the essential ideas of biological evolution and dynamic psychology as developed by James, Thorndike, Woodworth, and others. A master of lucid illustration and without a peer in collegiate open-forum discussion, he became the leading voice of the new schools. His simple, concrete thought building in the lecture room is reflected in his writings and has undoubtedly done more directly to transform the attitudes of teachers and administrators than the more obscure methods of his predecessors in philosophical thinking.

He has pointed out, for example, that a new and more reliable psychology and the changing family and community life have combined to demand that "the school become a place where actual experiencing goes on" instead of remaining a place where "unwilling children go daily through the grind of acquiring for 'recitation' purposes adult-formulated statements of race-achieved solutions to past social problems." The kind of school we need, in his opinion, "must be a school of life, of actual experiencing . . . a place where pupils are active, where pupil enterprises form the typical unit of learning procedure, for purposeful activity is the typical unit of the worthy life wherever lived."¹

The essence of his applied psychology is contained in his restatement of learning. With Kilpatrick, to "learn" means to change one's way of behaving.

¹ Kilpatrick, William H. *Education for a Changing Civilization*, pages 96, 106, and 112. The Macmillan Company, New York; 1926.

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"Each significant learning experience in some measure remakes subsequent experience, in some measure gives a wider outlook as to the possibilities of life and deeper insight into its processes; gives also differentiated attitudes and appreciations with respect to the different new thing seen and felt; gives also increased technique, power of control over the experience process, to bring it more under conscious direction. . . . Thus what is learned has three aspects which always go together, a 'mental' (the *how* side, the solution of the problem), a 'physical' (the skill side), and a 'dispositional' (the propulsive tendency to do what has been learned)." ¹

Kilpatrick has opposed "the curriculum planned in advance," but in his advocacy of a "school program that is gripping, challenging, and suitably varied," he feels that the selection of subject matter is settled by the choice of varied activities with proper teacher guidance.

viii

Between 1900 and the World War, therefore, a growing body of theory but little practical application.

More than all else was needed school experimentation with the new ideas. Where in the American school system could it start? Not easily in the great body of public schools, committed to mass education and domineered over by the disciplinarian conception. Not truly even in the laboratory schools of the new schools of education that were springing up all over the country, for they were immersed in a veritable slough of technique — the investigation of intelligence, the analysis

¹ Kilpatrick, William H. "Statement of Position." The Twenty-Sixth Yearbook of the National Society for the Study of Education, *The Foundations and Technique of Curriculum-Making: Part II*, "The Foundations of Curriculum-Making," pages 128-130. Public School Publishing Company, Bloomington, Illinois; 1926.

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of the learning processes in the school subjects, and the statistical study of school practice.

No, the movement for a freer type of education had to be launched almost altogether from outside the school system. It came, after the preparatory years, essentially from laymen, parents of means desiring the best in the way of schools for their children, and enthusiastic free-lance teachers. Suddenly, in the very years of the great World War, it came. It revealed itself in the establishment of new types of private schools and in the vitalizing of a host of "country day" schools, so-called "park" schools, and others. In the second decade of the twentieth century it was much easier than it had ever been to secure a hearing for new social principles, especially after the World War had shaken the more intellectually minded parenthood of America free from many of its traditional conceptions of life and education.

It was in this period, therefore, that many new schools were established. In New York City, Miss Caroline Pratt began in a small way her Play School (1913).¹ Mrs. Marietta Johnson had been experimenting with her Organic School in Fairhope, Alabama, since 1907, and in 1913 she opened the Edgewood School at Greenwich, Connecticut, where she also conducted summer schools for teachers for many years.²

This was the decade, also, of the Walden School, established by Margaret Naumburg in New York City (1915); of the Shady Hill School, founded in the same year by the wife of a Harvard professor. Bryn Mawr, with the endowment left by Phebe Anna Thorne,

¹ Now the City and Country School. The Bureau of Educational Experiments was established at the same time.

² Mrs. Johnson's connections with the Edgewood School are now severed. She has small branch schools in Phoenix, Arizona; Caldwell, New Jersey; and Port Washington, Long Island.

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established an elementary school in her name in 1913, and six years later added a primary department organized along modern lines. There was the Park School of Baltimore, founded in 1912 by Eugene R. Smith, who in 1922 went to Boston to develop the new Beaver Country Day School.¹

Francis M. Froelicher identified himself with the Oak Lane Country Day School of Philadelphia in 1916, leaving later to develop Avon Old Farms in Connecticut, while William B. Curry, for years connected with the Bedales School of England, became director of the former (1923). In Dayton, under the sponsorship of John H. Patterson, Arthur E. Morgan, and their friends, the Moraine Park School came into existence (1917). An association of parents who wanted to give their children a chance to grow physically as well as mentally founded the Unquowa School of Bridgeport, Connecticut (1917), while in the same year, out in California, Cora L. Williams organized her Institute for Creative Education to demonstrate "a group theory of education."

It was in these years that Charles W. Eliot wrote his *Changes Needed in American Secondary Education* (1916) and Abraham Flexner his *Modern School* (1916),² with the consequent establishment, by the General Education Board, of the Lincoln School of Teachers College (1917).

In 1919 a small group of free educationists founded the Progressive Education Association for mutual help and discussion. New schools multiplied apace. Stanford Cobb, now president of the growing organization, founded his Chevy Chase Country Day School in the same year.

¹ E. M. Sipple is the present headmaster of the Park School.

² Both books published by the General Education Board, 61 Broadway, New York.

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The Sunset Hill School of Kansas City; the Downers Grove School near Chicago, under the able directorship of Lucia Burton Morse; the Orchard School of Indianapolis, Indiana; the Scarborough School set up by Mrs. Frank A. Vanderlip; the Park School of Buffalo, established by progressive parents; Mary Hammet Lewis's "adventure" with the Park School of Cleveland; the Keith Country Day School of Rockford, Illinois; the Tower Hill School of Wilmington, Delaware; the Birch-Wathen School of New York City — these are only a few of the new schools which rapidly sprang up. This is not an attempt to supply an accurate chronological catalogue of these schools, but we wish to call attention to the rapid manner in which the movement, once started, spread.

It was in the years immediately following the war that Carleton Washburne began his experimentation in the practical individualization of instruction in Winnetka, Illinois. In 1921 the *Atlantic Monthly* ran a series of brilliant observations, by a business man, on schools. The author, Edward Yeomans, a retired Chicago manufacturer, vigorous protagonist of the new education on the Winnetka School Board, in 1923 committed himself to the actual reconstruction of education by establishing the Ojai Valley School in California.

Out in Missouri, Ellsworth Collings had put on a four-year program in rural schools to demonstrate the effectiveness of purposeful activity on the part of boys and girls. Antioch College inaugurated a new school in its grade department. The Junior School of Rosemary Hall, an old-line private academy, was reorganized (1924) along modern principles with the help of Elsie Ripley Clapp, an assistant of Dewey's. The Ethical Culture School, one of the oldest and largest private

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schools in New York City, inaugurated under the direction of Miss Mabel R. Goodlander a branch school which was to be an experiment in freedom and spontaneity. A radically minded colony at Peekskill founded for its children the Mohegan Modern School, and labor coöperated in the movement by establishing its own school of freedom at Manumit in 1924. In the meantime the Friends' Society, with its program for coöperative living, was establishing a considerable number of progressive schools in eastern cities.

During these years, under the influence of the irrefutable logic of Kilpatrick and his colleagues, the ideals of child-centered education filtered into occasional classrooms in town and city systems and practice schools of teachers' colleges.

ix

The foregoing catalogue, partial though it is, and no doubt omitting many important examples, provides a striking exhibit of the rapidity with which the protest movement has at last committed itself to practice. Today scores of schools are in existence in which teaching is directed by child interest, in which self-expression is coördinate in importance with the mastery of race experience.

Founded to demonstrate this or that emphasis in the new theory of education, these schools vary greatly in importance in the experimental world. Some, indeed, have a much less fundamental conception of education than others. Some are still very largely committed to the subject-matter point of view. It is true, furthermore, that their sponsors have all too often been untrained, zealous laymen who felt their way along — rebels who created through private enterprise what they were unable to find in publicly provided education.

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Few of these schools are educational laboratories in the scientific sense of the term. Some, indeed, are merely examples of the varied uses to which the theories of freedom in education may be put.

We are confronted, however, by one important fact. We are in the midst of a vigorous and widespread reform movement in education. The second stage in the educational revolution is thoroughly launched. There is no going back now.

CHAPTER FIVE

NEW ARTICLES OF FAITH

THE pageant historical of the new schools has passed in review, a procession of novel educational tableaux. The parade convinces the spectator that at last rebellious preachment is producing action in the school.

The new school is different — different in practice, different in theory. Dynamic articles of faith have been precipitated from the reaction of the new culture of industrialism on the Puritan scene.

Semi-phrased; relatively unformulated; beyond such catch slogans as freedom, initiative, activity, interest, self-expression, was the theoretical basis of most of the radical innovations. For years little advance was made in theory. Until 1920 Dewey's philosophic writings, supplemented by Kilpatrick's pamphlets, constituted the bulk of frontier thinking. Then suddenly emerged an accumulating wealth of description — yearbooks, records, bulletins, reprinted addresses, what not. And in 1919 the need of the rebels for mutual support, for discussion, for comparison of practices produced the Progressive Education Association¹ and in 1924, its magazine, *Progressive Education*. In Europe the corresponding New Education Fellowship and its tri-language magazine² perform a similar service.

¹ Headquarters, 10 Jackson Place, Washington, D. C.

² The *New Era*, edited by Beatrice Ensor. 11, Tavistock Square, London, W.C. 1. *Das Werdende Zeitalter*, edited by Dr. Elizabeth Rotten. Kohlgraben, bei Vacha (Rhön), Berlin. *Pour L'Ère Nouvelle*, edited by Dr. Adolph Ferrière. Chemin Peschier 10, Geneva.

There are also Bulgarian, Hungarian, Italian, Spanish, and other editions. The various editions are not translations of each other, each editor being free to fill the special needs of his own readers.

NEW ARTICLES OF FAITH

The meetings of the American as well as the European organization have brought out encouraging reiterations and confirmations of faith, and thrilling exhibits of the productivity of the creative environment. Slowly this fellowship has helped to focus and clarify the vocabulary (and correspondingly the thinking) of the new educationists. Haltingly the new philosophy is being evolved; bit by bit a mosaic of theory is being constructed, mostly of excerpts culled from the educational writings of Dewey and his followers. Gradually basic articles of faith are emerging, to which all these new schools subscribe. For back of the varying, overt manifestations of the new spirit stand a few fundamental beliefs, a few distinctly new conceptions of growth, experience, the course of learning and of education.

i

Freedom *vs.* Control

And the first of these articles of faith is freedom. "Free the legs, the arms, the larynx of a child," say these advocates of the new education, "and you have taken the first step towards freeing his mind and spirit."

Hence the revolution in school furniture, schedules of work, all the paraphernalia of administration. Fixed seats nailed to the floor, lock-step precision, rigidity, conformity, are disappearing. In their places are coming the informal, intimate atmosphere — the air of happy, cheerful living. Light, movable tables and chairs that may be shoved aside at any time to make room for work or play; children moving freely about, talking with one another, leaving the room to go to other parts of the building relatively at their own

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discretion. The fixed, elaborate machinery of mass education is being abandoned: large classes; emphasis upon grades; housing in stereotyped, barrack-like buildings; adherence to strict time schedules; the oppressive silence of restraint; the labored compulsion — all the stringent coercion of the old order is passing.

The new freedom reveals itself, therefore, in an easier, more natural group life. At great expense to itself it maintains mere corporal's guards of classes — ten, twelve, fifteen, rarely over twenty pupils — in sharp contrast to the huge regiments of the formal, graded school. Thus the formal question-and-answer recitation is giving way to the free interchange of thought in group conferences and progress through individual work.

Freedom to develop naturally, to be spontaneous, unaffected, and unselfconscious, is, therefore, the first article of faith.

ii

Child Initiative *vs.* Teacher Initiative

What is this new freedom based upon? Nothing less than the reorientation of the entire school around the child. These schools are child-centered institutions in contrast to the teacher-centered and principal-centered schools of the conventional order. They believe that the ability to govern one's self grows only through the practice of self-government. They have learned wisely the lesson of democracy in the western world; namely, that no people, however potentially able, will learn how to carry on its collective affairs except under freedom to practice self-government. Wherever adult societies have imposed democratic forms of government on a people uneducated in democracy, chaos has resulted. Throughout a century of

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national history in America our schools have adopted the form and the catch slogans of democracy, but never its true technique.

In this respect, however, another day has come in the new schools. These schools believe that boys and girls should share in their own government, in the planning of the program, in the administering of the curriculum, in conducting the life of the school. In the elementary division of some of these schools, during an informal morning discussion period, children, with the teacher as a wise but inconspicuous adult member of the group, consider together what they are to undertake during the day. The routine needs of the school, as well as the lesson assignments, the planning of excursions and exhibits, and the criticism of reports are taken over by the pupils. This is, indeed, a revolution in educational procedure and stands in sharp contrast to the conventional mode of conducting a school.

The difference in amount of work done by teachers and pupils respectively under these two plans of work — the pupil-initiating plan *vs.* the teacher-initiating plan — is conspicuous. In the formal school of today the teacher still does the thinking, planning, and initiating. Pupils are passive, quiescent, generally uninterested if not actively antagonistic. Learning is at a low ebb, if not at a standstill. In the child-centered school, however, pupils are alive, active, working hard, inventing, organizing, contributing original ideas, assembling materials, carrying out enterprises. As individuals and as social groups pupils grow, and they grow in the capacity to govern themselves, to organize machinery for handling their collective affairs, as well as in individual capacity for creative self-expression. So it is that the true theory of democracy is being put into practice in these new schools.

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This centering of responsibility and initiative in the pupil brings into the forefront the child's own needs. His immediate interests are to furnish the starting point of education, according to the new schools. But, even of the most rebellious reformers, few advocate that the entire work of the school be based solely upon these naïve and spontaneous interests of children. However, the last twenty-five years of experimentation have undoubtedly contributed no more revolutionary articles of faith than that involved in this reorientation of the school about the child.

iii

The Active School

Freedom, pupil initiative — therefore, the active school.

Naturally, from the free atmosphere in which pupil initiative plays the chief rôle it is but a next step to pupil activity. In these free, child-centered schools, therefore, pupils are active — physically active, mentally active, artistically active. There is a large amount of actual physical exertion, of overt bodily movement, of a wide variety of sensory contacts, of the type of energy-release which is ordinarily designated as play. Hence the terms, "activity schools," "play schools," and so on.

Education is to be based on child experience — experience not only in the physical sense but in the intellectual and emotional sense too. Thus do these child-centered schools want experience to be real. They depend as little as possible upon described experience. The wiser among their leaders know, of course, that in the adult world much real experience is abstract,

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described, vicarious, verbal. Therefore the child who is growing toward adulthood will appropriate to his uses an increasingly larger amount of described experience. In the higher reaches of the school, indeed, many described experiences must be made the very center of educational development. However, as far as possible, and predominantly in the lower years of the child-centered schools, real life is reproduced in physical miniature. Excursions are made into the neighborhood, the community. The scholastic environment is extended outward to include *realia* of a variegated sort, and within the school itself plants, animals, tools, materials, machines, are provided to stimulate activity and to give rise to interests which will require activity in their development. Much free play is permitted for the experiences in self-direction it affords.

Now the most deep-seated tendency in human life is movement, impulse, activity. The new schools, therefore, are experimenting vigorously with this fundamental psychological law — that the basis of all learning is reaction. That they are making a contribution is unquestioned.

In the formal schools the conditions of true growth were exactly reversed. One found outward quiet, orderliness, apparent concentration, little physical movement. Actually, however, this condition was one of restlessness, of much inner activity — a continual mutiny against the aims of the school. The iron rule of the school succeeded only in inhibiting the outward symptoms of inattention. There was fidgeting, uneducative scattering of interest and attention, and little conscious reflection on the matters in hand.

The new schools, with freedom of activity and movement, with apparent lack of concentration, produce nevertheless a much more truly educative absorption.

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The newer education regards the active child as the truly growing child. Not activity for activity's sake — energy exploding in random movements — but activity which is a growing toward something more mature, a changing for the better. The true criterion of educative activity is prolonged attention and concentrated effort. Such then is the activity which the new education writes into its articles of faith.

iv

Child Interest as the Basis of the New Educational Program

Freedom, not restraint.

Pupil initiative, not teacher initiative.

The active, not the passive, school.

There is a fourth new article of faith — child interest as the orienting center of the school program.

In the formal schools, even in those of today, the program of the child's education is organized about school subjects. Not so in the new schools. We find a new educational vocabulary exponential of a unique educative program. Compare the schedules of the new and the old schools. What a difference! The logically arranged subjects of the past — reading, writing, arithmetic, spelling, geography, history — are replaced by projects, units of work, creative work periods, industrial arts, creative music, story hour, informal group conferences, and other vastly intriguing enterprises.

This curriculum does not look well on paper. It is a chaos of irregular time allotments. School principals might have a difficult time trying to fit the orderly movement of a large school into it. But it does give promise of active learning.

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The new school is setting up a program of work which has a personal connection with the immediate life of the child. It starts from his needs and interests. The units of the new program approximate as nearly as possible what to the children are real-life situations. Hence the new school organizes its program around the centers of interest rather than around academic subjects. Wherever school subjects, however, coincide with life needs, then the new centers of interest coincide with the old school subjects; for example, the subjects of reading and creative music, the story hour. But because the formal school subjects were the product of academic research interests, most of them do not coincide with life interests, either of children or of adults. Hence in the new educational order they must go. This new plan of organizing the curriculum around units of pupil activity gives greater promise of wide-spreading, educational achievement for the pupil than does the dry, intellectualized, logical arrangement of subjects-to-be-learned of the old school. It is vitalized by interesting and purposeful activity that has an intimate connection with the child's personal life.

That the new schools are evolving an educational program in which school subjects are rejected in favor of broader and more integrative centers of work is illustrated also in the tendency to organize materials in a few broad departments of knowledge. The old school organized knowledge into many minute, disparate, academic departments. In the upper grades of some of the new schools the initiating center of organization is the interest of the child in some contemporary institution or problem. In the lower grades the focus is the immediate school scene. In the higher grades the emphasis shifts to adult society; in the foreground always stand the fundamental movements or trends,

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the crucial institutions or problems of contemporary life.

All this does not mean that the new school entirely avoids school subjects, but the subjects in these schools differ materially from those of the formal school. The new-school subjects represent new departmentalizations of knowledge which include a broad view of race experience rather than mere devitalized definitions and long lists of factual enumerations. They are concerned at bottom with big concepts, themes, movements, that explain broad, fundamental phases of human life.

The old school spent its time and energy in drilling pupils into a state of passable efficiency in minimal essentials. The new school treats these minimal essentials, which are largely skills, as by-products of the educative situation. Usually it has succeeded in teaching them much more adequately than the old school, and in less time.

V

Creative Self-Expression

"I would have a child say not, 'I know,' but, 'I have experienced.'"

Education as conformity *vs.* education as creative self-expression, adaptation and adjustment *vs.* creative experience — these are some of the phrases which are recurring with accumulating momentum in the discussions of the new education.

We find as sharp a contrast in theory between the old and the new at this point in our analysis as in our consideration of other aspects. The spirit of the old school was centered about social adjustment, adaptation to the existing order. The aim of conventional

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education was social efficiency. Growth was seen as increasing power to conform, to acquiesce to a schooled discipline; maturity was viewed from the standpoint of successful compliance with social demands.

In the new school, however, it is the creative spirit from within that is encouraged, rather than conformity to a pattern imposed from without. The success of the new school has been startling in eliciting self-expression in all of the arts, in discovering a marvelously creative youth. The child as artist, poet, composer, is coming into his own.

This success is due not so much to the changed viewpoint concerning the place of art in education as to the whole new theory of self-expression, the emphasis on the place of creative originality in life. Art in the new school is permitted; in the old it was imposed. The new school assumes that every child is endowed with the capacity to express himself, and that this innate capacity is immensely worth cultivating. The pupil is placed in an atmosphere conducive to self-expression in every aspect. Some will create with words, others with light. Some will express themselves through the body in the dance; others will model, carve, shape their ideas in plastic materials. Still others will find expression through oral language, and some through an integrated physical, emotional, and dramatic gesture. But whatever the route, the medium, the materials — each one has some capacity for expression.

The artist in Everyman's child is being discovered, not only in the unusual, the gifted, the genius; the lid of restraint is being lifted from the child of the common man in order that he may come to his own best self-fulfillment. The new schools are providing "drawing-out" environments in sharp contrast to the "pouring-in" environments of the old.

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Art in the new schools is naïve, neo-primitive. The child is permitted to set his own standards as he works. The "masters" are not set out to be worshiped respectfully — they are admired in the frank and critical spirit of intimate companionship. Appreciation of the finished works of genius is best built up, say the new schools, by first encouraging the creative products of the child's own pen, voice, brush. The emphasis is not upon finished work, skill, and technical perfection, but upon the release of the child's creative capacities, upon growth in his power to express his own unique ideas naturally and freely, whatever the medium.

vi

Personality and Social Adjustment

The leaders of our schools are confronted by no more important and overwhelming problem than that of providing an environment by which each child can learn to live with others and yet retain his personal identity. To live with others, learn how to adjust himself to them, and yet grow in the confident knowledge that he, like each of them, is a unique individuality, a rare personality; to live with others and yet grow in the assurance that he too is superior, that he, and he alone, is distinctive in some trait or traits and that he has something unique to contribute to the groups in which he lives. How are the new and the old schools trying to solve this problem?

The old school, with its mass-education machinery, seemed to treat children in social groups, to develop social attitudes, but in reality it sacrificed the individual to mythical group needs. Social contacts during school hours were dominated by an arbitrary authority — the

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teacher — and had to conform to a rigid formality in order that discipline might be maintained. The old school, therefore, left the child entirely unaided in coping with social situations. Under mass education — hyper-intellectual, hyper-individualistic — with pupils isolated in seats, no opportunity was offered to practice coöperative living except in the undirected out-of-school contacts. The child was not assisted in learning to work effectively with a group at a common interest. A false notion of individuality was erected; namely, that superiority could be asserted only through personal competition. The old school over-emphasized competition because it was a convenient, effective, and inexpensive device for attaining greater effort from pupils. However, it was often used at the cost of successful social living.

The new school, on the other hand, encourages the child to be a distinct personality, an individualist, to believe in his ability — but of course not to an unjustifiable degree. It sets up situations which provide constant practice in coöperative living. It encourages activities in which he can make a personal contribution to group enterprises; in which he has social experiences, graded to fit his level of social development; in which he feels himself an accepted and respected member of a society of which he himself approves.

The new school bridges the gap, therefore, between the development of individuality on the one hand and successful social participation on the other by insisting that the true development of the individual and the fulfillment of personality are best attained as one expresses himself most successfully and adequately *with* others and *toward* others.

How does the new school propose to secure this co-operative endeavor?

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It does so by means of a wide variety of group activities. Dramatics which require concerted effort toward a common goal; assemblies through which frequent interchange of mutually interesting ideas takes place; student committees and clubs managing student affairs; miniature social organizations and group games — these are some of the social situations which the new school deliberately encourages. The group dance also is coming into its own as a vehicle for more than rhythmic physical development. Indeed, rhythmic gives promise of usurping the place in the lower school that has formerly been given to competitive athletics. Active experience in grace and physical poise, as an agency for the education of personality of each and every individual, is the aim, rather than development of a few stellar performers with the mass remaining mere passive, untransformed observers.

The new school has no extracurricular activities. These group activities are a regular and important part of school life — they are not a side issue indulged in at the end of the day or week as unrelated recreation or relief from the real business of the school.

Again, where the old school maintained a noisy silence as the ideal schoolroom atmosphere, the new removes the ban from speech, encourages communication as a vehicle for social understanding and personal development. Indeed the new school has gone so far in this respect as to be accused at times of being garrulous. However, it is well known that practice in the free use of language, with guidance, helps to develop qualities desirable for successful social living. Fluent, natural speech is the basis for effective self-expression and mutual understanding.

In ways like these the new school is evolving its informal real-life organization, encouraging common

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aims and purposes, the interpenetration of minds, producing in the school a life of happy intimacy — creating a “wholesome medium for the most complete living.”¹

¹ Tippet, James S., and Others. *Curriculum Making in an Elementary School*, page 8. Ginn & Co., Boston; 1927.

CHAPTER SIX

THE PROGRAM OF WORK IN THE NEW SCHOOLS

i

The Captions of the Old and the New Educational Programs : Units of Work or Centers of Interest *vs.* School Subjects

THE background of contemporary educational rebellion in America has been sketched. The disciplinarian school of Economic Man has been set out in sharp relief against the active school of the protagonists of child growth. The task of description is nearly complete. The proposals of the reformers and the practices of the regimented school are before us. We must explore more deeply the differences between them and the significance of these differences.

The crux of the current debate over educational reconstruction is : *How shall the activities and materials of instruction be organized to guarantee maximum child growth?*¹

According to the new psychology, learning is not a passive, memoriter process ; it is a dynamic, assimilative process. The new schools postulate, therefore, that learning takes place best under those stimulating conditions of real life in which the learner participates in activities which he helps to initiate and for which he himself sees a need.

¹ The Curriculum Committee of the National Society for the Study of Education phrased it : "a maximum of lifelikeness to the learner." We prefer "maximum of child growth," because of the obvious fact that many lifelike situations are not conducive to worth-while growth.

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On the criterion of maximum child growth, therefore, the new schools have proposed novel programs of work. Not only are the activities and materials of instruction different from those of the old; the very program captions themselves convey premonitions of emerging revolutionary changes.

TYPICAL CAPTIONS OF THE EDUCATIONAL PROGRAM IN:	
THE CHILD-CENTERED SCHOOLS	THE CONVENTIONAL SCHOOLS
<p>(These are representative centers of interest or units of work.)</p> <p>A food study — fruits and vegetables</p> <p>A study of trees and tree making</p> <p>History play — “Following Columbus”</p> <p>A knight study — making and giving a play</p> <p>A play city</p> <p>A study of milk</p> <p>Study of Holland</p> <p>A study of wool</p> <p>Water transportation</p> <p>A study of boats</p> <p>How man has made records</p> <p>A study of tree people</p> <p>Care of a flock of chickens</p> <p>Story of the growth of Chicago</p> <p>The study of Greek life</p> <p>Colonial life</p>	<p>(These are representative school subjects.)</p> <p>Algebra</p> <p>Arithmetic</p> <p>Bookkeeping</p> <p>Economics</p> <p>English composition</p> <p>Geography</p> <p>Grammar</p> <p>History</p> <p>Latin</p> <p>Manual training</p> <p>Nature study</p> <p>Reading</p> <p>Rhetoric</p> <p>Science</p> <p>Spelling</p> <p>Writing</p>

The theoretical discussions of education written by the protagonists of the two philosophies differ as widely as do the captions of the programs. The vocabulary of the child-centered schools resounds with centers of interest, creative activity, pupil enterprises, self-initiated undertakings, open forums and debate, experimentation in shop, kitchen, laboratory, and

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A

ILLUSTRATION OF THE ORGANIZATION OF THE DAILY PROGRAM IN THE NEW SCHOOLS

Tentative program of the Fourth Grade, as worked out by Mr. James S. Tippet in the Lincoln School, 1925

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:00	9:00-9:25 French		9:05-9:45	9:00-9:25 French	
10:00	9:30-10:10 Music		Assembly	9:30-10:00 Library Special Reading Help	9:30-10:00 Creative Music
10:00	*	10:00-10:20 Special Help in Reading			* ²
11:00		10:20-10:45 Gymnasium			
		10:45-11:45 * ¹			
		11:00-11:30 Gymnasium			11:00-11:30 Gymnasium
12:00 1:00	11:30-12:30 Lunch and Rest				
1:00 2:00	* 12:30-1:30	*	*	1:00-2:45 Creative Work Period	*
2:00 3:00	1:30-2:00 Recreation				
	2:00-2:45*	*	*		*
	2:45-3:00 Lunch and Dismissal				

* Educative units rich in group and individual activity; in opportunity for developing responsibility, initiative, coöperation, and scientific attitude; in the need for information and skill; and in social meaning will be the basis for most of the work of these periods. Practice in arithmetic, in reading, in spelling, in writing, in construction or other manual activities, or in getting and using facts may any or all be found in any one period of time.

*¹ At this period the household arts laboratory and teacher are available for use. The household arts phase of the unit of work will be stressed at this period.

*² This is the period at which help may be expected from the industrial arts teacher.

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B

A TYPICAL SCHOOL DAY IN A CONVENTIONAL PUBLIC SCHOOL OF THE BETTER TYPE

Grade IV

TIME	ORDER OF SUBJECTS
9:00 — 9:05	Physical Inspection of Hands, Hair, etc.
9:05 — 9:20	Service Period (Patriotism and Citizenship)
9:20 — 9:35	Spelling
9:35 — 9:45	Penmanship
9:45 — 10:00	Oral or Written Composition
10:00 — 10:10	RECESS
10:10 — 10:40	Arithmetic
10:40 — 11:00	Physical Education
11:00 — 11:10	RECESS
11:10 — 11:40	Reading (First Division)
11:40 — 12:00	Language or Composition
	NOON
1:00 — 1:08	Announcements
1:08 — 1:35	Drawing or Music
1:40 — 2:00	Geography or Nature Study
2:00 — 2:15	RECESS
2:15 — 2:50	Reading (Second Division)
2:50 — 3:15	History or Civics. Study Period

studio, research in library and afield. These activities of the new school, however, are conspicuously absent in the official program of the old. Indeed, in the passive school knowledge is assumed to precede use. Knowledge must be acquired before applications are made. Dynamic use has little place in the conventional, passive school.

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ii

The Daily Program in the Child-Centered School

The new and the old educational philosophies are epitomized very clearly in the sample daily programs which are presented on adjacent pages. What real differences in the daily lives of the children do these two types of programs signify?

The first difference is one of flexibility. The program of the formal school is rigid, permanent; that of the child-centered school is very flexible, tentative. The former is a scheme of narrow pigeonholes: spelling from 9:20 to 9:35, penmanship from 9:35 to 9:45, oral or written composition from 9:45 to 10:00, and so forth.

A day in a child-centered school, however, is a much more flexible affair. Note Mr. Tippet's *tentative* program. It is, indeed, merely a provisional plan for the work of the class. Certain intervals in the day must be arranged for in advance — those, for example, that make use of special teachers in shop, laboratory, gymnasium, music room, and library. But the preponderance of the day in a child-centered school is left relatively unprogrammed. Note the frequent occurrence in Mr. Tippet's schedule of long starred intervals in which he refuses to fix in advance the content to be studied, the skill to be mastered, the arts to be practiced.

Flexibility! Schedules so tentative that educative units may be developed, "rich in group and individual activity; in opportunity for developing responsibility, initiative, coöperation, and scientific attitude; in the need for information and skill; and in social meaning."

A daily program planned in part by the pupils themselves; partially evolving from the newly discovered



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The first grade, through dramatic play with its constructed village, gains in understanding of important concepts which underlie community life.

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interests and needs of pupils, and partly planned, in skeleton only, in advance by the teacher. Finality in scheduled details is incompatible, therefore, with both the aims and the content of the new education.

A program for maximum child growth? A second characteristic of the new programs shows how the child-centered schools are trying to provide for this — the periods are longer, less uniform, and adapted to the changing needs of the work of successive days. The formal school pigeonholed the child's day into thirty minutes of arithmetic, fifteen minutes of composition, twenty minutes of language, and so on. The plan in the child-centered school, however, abounds in hour-long periods, forty-minute assemblies, a half hour in the gymnasium, an hour and three quarters for individual, self-initiated undertakings.

These longer intervals of the new school program have been made possible, of course, by the greater activity and variety in the work. The child's day in the formal school is exceedingly bookish; it is verbal; it requires acquiescent attitudes and emphasizes listening and memorization. Very little provision is made for constructive, creative activities in connection with the learning of the subjects. To hold the child's waning attention, to whip up fading interests, ten- to twenty-minute exercises became the necessary order of the day.

But the new schools are governed ever by the slogan of activity. They recite the catechism of spontaneity rather than that of conformity. Child initiative and many-sided growth are the goals. Naturally, therefore, a day in such a school is subdivided into fewer compartments than in the verbal, passive school. Periods can be longer because of the great scope and variety of activities crowded within any one.

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iii

The Year-Program in the Child-Centered School

So much, therefore, for the day in the child-centered school. The daily program is not arranged for lessons, but for activities, and these cut straight across the traditional school subjects.

What about the year-program of the child-centered school? It, too, is made up of activities and units of work, rather than of school subjects. And how different from the formal school course of study these year-programs are. Here are no outlines of specific subject matter to be covered, stated minima of proficiency in skills to be reached, facts to be learned.

The formal school determines these achievement-stages in advance and concentrates its effort upon bringing pupils up to predetermined adult-made standards. The new school, however, has its eye on the child as he is in a given year. Subject matter comprises the intellectual materials of the curriculum, a directive and interpretative factor, in the background. These materials offer possible directions in which the child's powers may develop. In the new schools, therefore, the course of study is the sum total of the significant growth experiences the child has had during a given period.

An outline of a year's work in the new school, such as any one of the samples presented in this chapter, can give merely the names of the growth experiences the children have had. It cannot portray their contents adequately, for they are as varied and broad as life itself. But such an over-view of successive year-programs of a new school can indicate some outstanding characteristics of the work of the school as a whole. For this reason we are presenting, in greatly condensed

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form, a few representative year-programs — outlines of actual units of work and activities in which the children of given grades have taken part during the school year.

In presenting these illustrative year-programs we do not imply that they are the courses of study. The list of units of work as given for any one grade in a school does not necessarily give a complete picture of the entire work of that grade in one year. Our use of these year-programs, therefore, is merely illustrative. They are in no sense to be considered complete outlines of the curricula of the schools in which these units happened to be worked out. They are merely concise tabulations of units of work reported by these schools. We searched the published records of a number of progressive schools for descriptions of a complete year's work in each grade. We were able to find this in only one of the freer types of schools.¹

New schools do not publish so-called courses of study — in part because they do not have the records, and in part because they do not wish other schools to adopt verbatim, as authoritative, curricula which they regard as exceedingly tentative. Furthermore, the work of these grades often evolves from the spontaneous interests of children and hence does not lend itself easily to systematic classification. Such summary classifications as have been made by many new schools (always in retrospect) are regarded merely as a means of checking up the experiences that the pupils have had. They in no wise bind the next class to follow in similar steps. The new-school people hold that each class, according to its interests, capabilities, and needs, must develop its own units of experience. In the course

¹ *Curriculum Making in an Elementary School*, by Tippet, James S., and Others. Ginn & Co., Boston; 1927. An account of the work of the staff of the elementary grades of The Lincoln School of Teachers College.

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of prolonged experimentation in many schools, however, the number of possible units is constantly being extended, and the opportunities for growth which those units provide are being determined. In this sense, then, a skeleton of the unit-experiences of a school year through the grades has value for comparative purposes.

A second caution — about grading. The units of these year-programs are presented topically by grades. This would seem to indicate that the new schools accept the notion of school grades. This is only partially true. Some do and some do not. Many of the new schools still retain the terminology of the conventional school grades. Frequently, however, this is merely for convenience and is an outgrowth of the conventional custom of starting the school year in September and stopping it in June. The grouping of pupils is very flexible. A child may find himself in a number of groups which cut across each other. Theoretically these schools conceive of the career of the school child as a continuous process, the work of each autumn merely continuing that of the preceding spring. This is illustrated by the facts that many activities hold over from year to year, and that some schools definitely assume responsibility for directing and utilizing the child's summer experiences as a part of the regular school work.

In certain schools the administration has rebelled against the conventional grading and refuses to use its terminology. In the City and Country School, for example, children are grouped in accordance with chronological age. In Fairhope, Alabama, Mrs. Johnson's pupils are grouped in "life classes." The first life class is entered at the age of six. In the Ojai School Mr. Yeomans's pupils are grouped "for economy's sake on the principle of similarity of interests and ages as follows": Group I consists of six and seven year olds;

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Group II of eight and nine year olds ; Group III of ten and eleven year olds ; Group IV of twelve and thirteen year olds. This practice reflects the evident desire of the child-centered schools to break with rigid grading.

The antagonism of the new school to grades rests in part upon its opposition to annual or semiannual promotion, to reaching a set norm or standard of attainment within a specified time, and to the conception of passing and failing. The new schools literally have no failures. If they are unable to advance a pupil with his group, they either regard him as an individual exception and provide him with special individual attention, or they recommend that he go to another school more adapted to his peculiar needs.

In hundreds of city systems pupils are now classified somewhat homogeneously in accordance with the results of mental tests. Mental age rather than chronological age is the single criterion of classification, the one most universally followed by those who have adopted the recommendations of the educational statisticians.

Most of the new schools, however, do not classify pupils in ability groups. The main purpose of such grouping is to provide pupils with the experience of living together. In the new schools, moreover, the flexibility, adaptability, and wide range of activities of the school day, the extensive provision for individual instruction, and the incidental emphasis upon achievement in abstract learning, all combine to make unnecessary the rigid grouping of the more conventional school.

With these reservations in mind, let us examine the sample year-programs presented on the following pages. Selection of these particular schools should not be taken to indicate either approval or disapproval of their plans. They are intended merely to illustrate representative practices.

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A

A BIRD'S-EYE VIEW OF THE WHOLE ELEMENTARY SCHOOL CURRICULUM FOR ONE YEAR (1925-1926) OF THE LINCOLN SCHOOL OF TEACHERS COLLEGE¹

GRADE ONE

Units of work undertaken during the year

Community life with emphasis on food supply.

How we get our food.

How people live together.

Building a village. Making houses, stores, theaters, markets, stations, docks, and schools. Making furniture, curtains, trucks, trains, wagons, bridges. Sewing dolls and doll clothes. Cooking fruits and vegetables.

Trips and excursions

To the grocery store round the corner. Across 125th Street ferry. To a farm on Long Island. To the miniature farm in Central Park. To East River markets. To top of Seth Low roof. To a dairy farm on Long Island. Seeing milk-receiving stations and trucks. To meat market. To a milk-bottling plant. To a dry goods store.

Work in subjects of study

(This is condensed to include only the names of subjects which contributed to the units of work.)

Reading, writing, number, science, social studies, fine arts, cooking, music.

GRADE TWO

Units of work undertaken during the year

Study of foods from farm to city: vegetable study, milk study.

Construction of play farm and city.

Primitive life: foods, tools, clothing.

Map study: tracing food from farm to city; individual pictorial maps.

Trips and excursions

To farms, markets, post office, dairy, milk plant, railroad roundhouse, lower New York, a firehouse; on ferry to harbor.

Work in subjects of study

Reading, writing, number, spelling, science, art, geography, music; as these contributed to the development of the units of work.

GRADE THREE

Units of work undertaken during the year

Study of Holland.

Study of China: making a Chinese house; a study of silk.

Study of wool.

Study of desert life: the Bedouin home.

Trips and excursions

To Metropolitan Museum to see work of Dutch painters; to Van Cortlandt Manor House; to store to see historical exhibit; to museum to see Chinese room and Egyptian exhibits; to buy Thanksgiving supplies.

Work in subjects of study

Reading, composition, number, geography, science, music, fine arts, history; as these contributed to the units of work.

THE PROGRAM OF WORK

GRADE FOUR

Units of work undertaken during the year

- A food study: fruits and vegetables.
- A study of toys and toy making.
- History play: "Following Columbus."
- A knight study: making and giving a play.
- A study of poultry.

Trips and excursions

- To Metropolitan Museum to see historical exhibits; shopping for aquarium.

Work in subjects of study

- Reading, spelling, handwriting, arithmetic, art, social studies, science, music; as these contributed to the units of work.

GRADE FIVE

Units of work undertaken during the year

- Water transportation: making reports on topics; making boats; drawing boats for illustration of book; making frieze for room to show the evolution of boats.
- Fall exhibit of summer activities.
- Work with the room council.
- Keeping canaries and white rats.

Trips and excursions

- To museum for study of ships and maps. To see boats and ships. To public library to see books about ships. To glass factory in connection with music study. To navy yard to see docks. To see steamer Berengaria.

Work in subjects of study

- Reading, spelling, writing, composition, history, geography, music, science, fine arts, arithmetic; as these contributed to the units of work and also to special practice, as in arithmetic.

GRADE SIX

Units of work undertaken during the year

How man has made records

- Making own record (*The Papyrus Monthly*, a magazine); printing programs for a play; making books (wooden books, wax tablets, hornbook); making paper from the papyrus plant, paper from rags, linoleum blocks to show two-color process, linoleum blocks for greeting cards and magazine cover, chalk plate; casting type; printing cover for magazine; marbling paper; making end sheets; making bibliography; dramatizing "Gabriel and the Hour Book"; giving assembly on books as review of work of the year; making an exhibit of the work of the year.

Work with Elementary School Council.

- Fall exhibit of summer activities.

Trips and excursions

- To see exhibits of German books and old manuscripts and library of rare mathematical books; to public library; to an exhibit of Egyptian and other early records; to study designs suitable for books; to the Cloisters to see medieval architecture; to see papyrus plants growing; to see commercial paper manufactured; to deliver Christmas stocking.

Work in subjects of study

- Reading, spelling, written English, fine arts, industrial arts, social studies, music, arithmetic; in connection with the evolution of the book. Music and arithmetic brought in special study unrelated to the large central project.

THE WHOLE SCHOOL

(Units representing the participation of all grades)

Bazaar for nursery equipment.

Creative work period.

The Elementary School Council.

European Relief Bazaar.

Publishing *Lincoln Life*.

¹ This outline of a year's work in the elementary grades is adapted from: Tippet, James S., and Others: *Curriculum Making in an Elementary School*, pages 240-258; Ginn & Co., Boston; 1927. It is here given practically as it stands except for "Work in subjects of study" of each grade. The original source gives an outline of the specific readings, plays, letters, exhibits, number facts, geographical information, and so on, worked out in connection with each of the units listed.

THE CHILD-CENTERED SCHOOL

B

A BIRD'S-EYE VIEW OF THE ELEMENTARY SCHOOL CURRICULUM OF THE FRANCIS W. PARKER SCHOOL¹

GRADE ONE

Central Theme — The Immediate Environment

The city environment

Shelter: building brush, snow, and brick play houses.

Foods: visits to farm, store, market, garden.

Planting the garden in the spring.

Cooking.

Clothing: materials, where obtained; making luncheon cloth, doll-bed outfit, etc.

Occupations of the family in the city environment.

Study of tree people and cave people: their shelter, food, etc.

Study of Eskimos: their shelter, food, etc.

Other activities

Care of animals, doves, aquaria.

Garden: gathering corn, planting seeds.

Cooking: making jelly, cereals, butter, cocoa, pop-overs, etc.

Social experiences: parties, birthdays, special days, morning exercises.

Subjects as needed — Reading, dramatization, phonics, writing, number, arts, music, *handwork*, physical education.

GRADE TWO

Central Theme — Four Industrial Activities in the Immediate Environment

Harvesting.

Milling: garden work, threshing, winnowing, gathering seeds.

Cloth making: weaving, dyeing; study of Indian life; study of shepherd life.

Care of a flock of chickens: feeding; gathering eggs; caring for baby chicks.

Subjects as needed — Reading, literature, oral expression, writing, spelling, number, art, music, physical education, to meet certain minimum essentials. There is no classification of subject matter in grades one and two.

GRADE THREE

Central Theme — The Story of the Growth of Chicago

History — Tracing the growth of Chicago from days of French explorers to the present.

Geography — Study of early and present-day Chicago.

Science and nature study of local environment — Study of swamp life, birds, trees, lighting and water systems of early and present city; collecting an aquarium; gardening activities.

Literature, oral expression, composition, painting and drawing, clay and other handwork — As they contribute to the central theme and also to the development of certain minimum essentials.

Mathematics — Minimum essentials. Correlation with central theme wherever possible.

A miniature grocery store is conducted sometimes with toy money and toy products.

Use of check book and school bank for supplies.

Other activities and studies — French, German, classroom housekeeping, music, and physical education.

GRADE FOUR

Central Theme — The Study of Greek Life

History — The history of Greek life as represented in the story of the *Odyssey*.

Nature study and geography — Gardening; caring for grade pets — animals and birds; one field trip each month and collections made on each; writing a physical geography of the local area. One class made a *Travel Book* from a study of world geography. Another class made a *History of Time-Keeping Devices*.

Literature — Palmer's translation of the *Odyssey*; Greek stories and poems; other literature.

Art and handwork in connection with Greek studies and science activities.

Reading, composition, mathematics — Minimum essentials.

Have regular periods for study of each.

For mathematics — daily use of required measurements; conducting a real store with real supplies.

French, German.

Other activities to develop habits and attitudes — Class committees to care for business, order, etc.; lunchroom etiquette; class post-office box for exchange of letters; two mothers' meetings planned and held by the class; half hour a week for individual interests — collections, handwork, games, toy making, etc.

THE PROGRAM OF WORK

GRADE FIVE

Central Theme — Colonial History (Bravery, Adventure, Exploration, Invention)

History — Early colonial history. Events leading to discovery of America. Struggles between French and Indians.

Geography — Study of North America as setting for its history: routes of explorers; industries; the change from home to factory system.

Science and nature study — Correlations with geography and history.

Weekly excursions to local points, developing a study of Chicago.

Nature study of local bird, plant, and animal life.

Literature — Stories correlated with history and geography: adventure stories — *Messer Marco Polo*, etc.; Christmas stories; last unit of year — Robin Hood legends and ballads.

Art, clay modeling, handwork (in wood, clay, metal — three months each) in connection with history and geography interests.

Composition, mathematics, French, German, music, physical education — Minimum essentials in each and as needed.

Social habits — Through social units and life of the school.

GRADE SIX

Central Theme — History of the United States from the Colonial Times to the Present (Transportation, Westward Expansion, Immigration)

History — Territorial growth and westward expansion of United States.

Geography — Geological foundations of geography of North America.

Science — Correlated with geography two thirds of year. Remainder of year devoted to bird study.

Hygiene — Series of health talks lasting through the year.

Home economics — Girls only.

Art and handwork — Correlates with history and geography interests; railroads, bridges, boats, constructed in miniature.

Literature — Sigurd; *Iliad*; stories and poems of American life.

Minimum essentials in composition, mathematics, French, German, music, and physical education.

THE WHOLE SCHOOL

Central Theme — The Social Motive

Morning exercises — Each class responsible in turn.

The Parker Fair — Held in the fall; each class contributes product of gardening and other activities.

Thanksgiving baskets for poor.

Santa Claus toy shop — Making toys for poor children.

Gardening — There are class and individual gardens, but the whole garden is considered a school affair.

The Parker Weekly — Paper published by the students.

Spring Field Day.

Other activities — Class parties; mothers' days; special days; Easter Bazaar; summer vacation activities.

¹ This outline of the Francis W. Parker School curriculum is a condensation of the curriculum published in pamphlet form by the Francis W. Parker School (1926-1927). A careful examination of the eight yearbooks of the school² was also made for examples of projects used in each grade.

The Francis W. Parker School is organized practically on a subject basis, except in the first and second grades. There is no classification of subject matter under subject headings — as far as the children are concerned — in these two grades. Here the units of work — or group projects — are the center of attention.

Beginning with the third grade, group projects are used in the sense that they contribute to the subjects. The curriculum is largely classified under subject headings, but every subject is made to contribute to the development of the central theme for the year. This central theme remains fairly fixed for each year as do the major projects. Each class, however, is permitted considerable leeway in adapting these social group projects to their uses, or in adding minor projects about new interests. The social studies form the core of the curriculum, furnishing the content material of the large group projects. Minimum essentials of skill and information are required in each subject in every grade.

*I. *The Social Motive in School Work* (1912); II. *The Morning Exercise as a Socializing Influence* (1913); III. *Expression as a Means of Training Motive* (1914); IV. *Education Through Concrete Experience* (1915); V. *The Course in Science* (1918); VI. *The Individual and the Curriculum* (1920); VII. *Social Science Series. The Course in History* (1923); VIII. *Creative Effort* (1925).

THE CHILD-CENTERED SCHOOL

C

THE CITY AND COUNTRY SCHOOL PLAN OF CURRICULUM ORGANIZATION¹

An outline listing some of the activities which have been worked out by the various groups of children between the ages of six and twelve years. This is not the curriculum of any one year.

GROUP AGE SIX

Activities

Spontaneous play with adaptable materials for motor and sensory experiences.

Building a play city in the yard or on the floor with large blocks.

Spontaneous dramatic play with the organizing ideas suggested by the play with blocks.

Trips and discussions to provide organizing ideas for block play. Food, markets, transportation, and other phases of city life of the immediate environment in which the children show an interest.

Various spontaneous activities arising from free play.

Activities and interests furnished by shop, cooking, clay work, simple science experiments, care of animals and plants, games involving simple use of number, drawing, painting, sewing, music, stories, and rhythms.

GROUP AGE SEVEN

Organizing center for the year — Building a play city of blocks and boxes in more permanent and detailed form than the block city of the preceding year.

Activities

Work in shop, cooking, sewing, reading, writing, trips, discussions, simple science experiments, stories and dramatizations, organizing and developing the play-city experience.

The functioning of the children in the foregoing activities develops information about foods, farms, transportation, and other phases of city life and home life. "A Wheat Play," a class newspaper as reading and recording, loose-leaf books about the play city, cooking and science experiments, were some of the outcomes with one class.

Special training in reading, number, language, rhythms, is provided aside from that furnished by the play-city activities.

GROUP EIGHT

Organizing center for the year — Operation of a school supply store.

Activities

Geography, history, science, and arithmetic information develop out of this central interest. Shop work, cooking, sewing, clay work, art, music, rhythemics, science, reading, and language experiences continue — sometimes emphasizing the group job, *the store*, or sometimes giving rise to new and unrelated interests. *The store* especially develops number, trade, and business experiences.

Spontaneous play and free dramatization. Informal dramatizations arising from free play stimulate group and individual effort in music, painting, drawing, modeling, rhythemics.

GROUP NINE

Organizing center or "stabilizing job" for the year — The school post office.

Activities

Study of the United States postal system; visits to large post office; making own woodcuts of stamps; keeping the post office at regular times each day, etc. This unit provides the stimulation for a great deal (not all) of the play, practical, informational, and art experiences of the nines for the year.

Other activities and studies continued: reading, number, language expression, stories, shop work, clay work, rhythemics, play, cooking, science, painting, drawing.

GROUP TEN

Organizing center or job for the year — Bookbinding and printing.

Activities

Study of bookbinding and printing; some history of books; bookbinding; printing and lettering cards, booklets, posters, etc.

Drawing, painting, number, reading, stories, dramatization, shop work, clay work, free play, science, and so on, continued as before.

THE PROGRAM OF WORK

GROUP ELEVEN

Organizing center for the year — Printing with press.

Activities

Study of medieval and guild apprentice systems; early history of printing.

Other activities continuing and contributing to main interest: drawing, painting, clay work, shop work, science, dramatization, stories, cooking, rhythms, play, etc.

GROUP TWELVE

Activities

Organizing a toy industry; manufacturing and selling toys made. This activity gave rise to construction, handwork, art, etc.

Dramatization and writing of an original play. During one year this took the form of a Captain Kidd play which embraced the history and geography studied. Another year it took the form of a social study of mining and the causes of strikes. The play, "Stick It Out," was written and presented as a result.

Subjects studied by request of the children:

History and geography.

Story writing, book reviews, reading aloud of poetry and stories.

Foreign language: French or German.

Music, clay modeling, shop work. Rhythms twice a week continued.

Mathematics.

Laboratory experiments; science notebooks kept.

Clay room, shop, laboratory, and kitchen open for individuals by appointment.

¹ This outline of the activities developed by the respective age groups of the City and Country School was made on the basis of careful examination of published records * and visits. Material showing the curriculum of groups nine, ten, and eleven is not available in print, hence the outlines are in no sense complete. This program is not to be understood as being set or fixed in any way. The whole aim of the school is to keep curriculum formulations as tentative as possible. Hence the activities here listed are merely a few which have been tried with children of the ages designated. In this school teacher and children together create the curriculum materials after the teacher, upon due consideration and consultation with the director and staff, has selected the job for the year. The school furnishes the outline under which the "functioning of the children" is recorded. The record headings for groups of sevens and twelves are reproduced below:

SEVENS

- I. Play Experiences
 - The play city
 - Play with big materials
 - Indoors
 - Outdoors
 - Organized games
 - Drawing and painting
- II. Practical Experiences
 - Shop
 - Sewing
 - Cooking
 - Play
- III. Special Training
 - Reading
 - Language
 - Number
 - Spelling
 - Writing
- IV. Organization of Information
 - Discussions
 - Trips
 - Orientation
 - Stories — dramatization
 - Science

TWELVES

- I. Practical and Play Experiences
 - Toy Company
 - Dramatics
 - Music, clay modeling, shop
 - Laboratory experiments
- II. Special Training in Techniques
 - English
 - Foreign languages
 - Techniques of music, clay modeling, shop work
 - Mathematics
- III. Organization of Information
 - History and geography
 - Theoretical science
 - Mathematics
 - Content of dramatics
 - Trips
 - Reading
 - Original stories

* Stanton, Jessie, edited by Pratt, Caroline: *Before Books*; Greenberg, Publisher, Inc., New York; 1926. Pratt, Caroline, and Wright, Lula E.: *Experimental Practice in the City and Country School*; Dutton, New York; 1924. Stott, Leila V.: *Adventuring with the Twelve Year Olds*; Greenberg, Publisher, Inc., New York; 1927. Stott, Leila V.: *Eight Year Old Merchants*; Greenberg, Publisher, Inc., New York; 1928.

THE CHILD-CENTERED SCHOOL

D

AN OUTLINE OF THE CURRICULUM OF THE OJAI VALLEY SCHOOL ¹

GROUP ONE (Ages 6 and 7)

"Their daily life is an active, informal one. They sing, dance, work in a garden, take care of pets, build houses, churn, weave, draw, paint, and model in clay, read, and write. They listen to stories, learn poems, dramatize and make up their own stories, poems, and plays. They keep store, buy and sell the necessary school materials." The experiences and interests with which the children come to school are utilized, organized, and built upon.

The children learn to read independently by the end of the second year and develop a little skill with numbers through their experiences in the room store and bank.

GROUP TWO (Ages 8 and 9)

"Our room is like a small town. It has a store, a library, an art gallery, a museum."

The room store promotes economic activities. Each child buys all his school supplies, uses checks, keeps records, pays bills, transacts business with the larger general school store.

Library easily accessible for free reading. "Only a few individuals require formal study. The children need mainly to discover that reading is good fun."

"The art gallery keeps always before the children the idea of making pictures." Exhibits are changed almost weekly.

"The museum is an expression of children's tendency to gather things of interest. . . . All of these things suggest group or individual study," such as a study of shells and sea life, of fossils, of spring flowers.

Constructive activities: clay modeling; study of clay methods; history of pottery; study of Grecian sculpture.

Excursions to ships and trains to note cargoes, where they are going and coming from. Ties up with world geography.

Expression about all these interests through writing, oral composition, keeping record books, or art forms. Spelling and punctuation as needed.

"The actual subject matter used from year to year must vary to contribute to the particular needs of children of each specific year."

GROUP THREE (Ages 10 and 11)

"These children are a little more conscious of the intellectual content of their work, and this leads to a little more separation of the daily program into definite subjects . . . and the specialization of subject matter." Spend more time bringing tools to a higher grade of proficiency. Subject matter and tools only to enrich the present life of the children. Activities in manual and fine arts, excursions, school assemblies and councils, making of collections, continue and are fundamental.

History — Stories of people, how they live and have lived. Story of earth.

Physical geography — Story of the world, how it came to be, what it is like now: winds, currents, rainfall, population, trade, industry, migration, sun, moon, stars, planets, etc. Specially emphasize social geography: the customs, habits, and living conditions of people of other countries. For example, relive the lives of discoverers, explorers, colonists, etc.

Science — Familiarity with local types of wild life — flowers, leaves, ferns; care of neighboring apiary; raise silkworms, collect caterpillars, and study transformation; watch nest of ants under glass; care for pets such as rabbits, mice, lizards, etc.

THE PROGRAM OF WORK

Group store — Conducted in same manner as in Group Two. Daily needs for number and special help on long division, fractions, decimals.

Library — For information and enjoyment. Make plays of Robin Hood tales and ballads. Nature literature of Fabre, Beebe, Muir, etc.

Writing for school paper — Illustrating with linoleum blocks. Loose-leaf notebooks kept in history, nature study, and group reading. Maps, diagrams, charts, made as needed.

Activities in shop, playground, music room, assembly; special study of drawing and painting all help to meet needs of children.

GROUP FOUR (Ages 12 and 13)

Occupations begun in previous grades continued, but with increased feeling of responsibility on part of children. The daily life of the school, the child's studies, class discussions, laboratory work, are related as much as possible to these occupations:

The store.

The school paper.

Morning exercises and dramatics.

Housekeeping.

Excursions — Intensive investigation of local geography forms: alluvial fans, irrigation, oil, orange cultivation, mountain making, etc.

Rhythmics.

The shop.

Activities connected with photography, a weather bureau, current events, school management (committees responsible for duties of school needs).

Systematic study of American history.

Intensive study of geography of North America.

Inventions and their revolutionary effects on life in last century.

Library — Great variety of group and individual reading.

Number — Applications in daily life as in store. Relation between science and mathematics; science and geography; mathematics in activities of school and grounds — laying out walks, gardens, etc.

LIFE OF THE SCHOOL

Music, assembly programs, dancing, science, dramatics, shop and pond, drawing and painting, the school store, the school paper, summer activities, the school-activities organization with committees responsible for various phases of school life — these are activities which all share according to their abilities and interests.

¹ The foregoing is a condensation of the curriculum as outlined in the *Announcement for 1925-1926* of the Ojai Valley School of Ojai, California. This school is under the direction of Edward Yeomans and Gudrun Thorne-Thomsen. The outline indicates the general nature of the work rather than specific units which have been developed by the children. For more detailed development of the ideals back of this school see: Yeomans, Edward: *Shackled Youth*; Atlantic Monthly Press, Boston; 1921.

THE CHILD-CENTERED SCHOOL

iv

The most conspicuous feature of these year-programs in the new schools is their use of school subjects. In some of these schools there are no school subjects in the lower grades. Even reading is not permitted a separate allotment of time. Instead of subjects we find a great variety of novel units of work: the play city, a study of tree people, the Eskimos, life on the farm, a study of community life, the school store, a seed collection, boats and boat making, the aquarium, the milk supply of a city, harvesting, milling, the study of cloth making. Some of these units are not new; they have in the past sometimes been incorporated as topics in conventional school subjects such as geography or civics. That is not to say, however, that the manner of development is the same in both types of schools.

Not all the new schools, however, have abolished school subjects; indeed, not many have. And no one of them has succeeded in getting along without school subjects in its higher grades.

The new schools reveal great differences in practice. Some, like the City and Country School, the Walden School, and the Ojai Valley School, have evolved programs for the primary grades which leave practically no place for the conventional school subjects. Others, like the Lincoln School of Teachers College, have organized their activities partly in units of work and partly in school subjects. There are still other schools which, retaining many of the conventional school subjects — for example, history, geography, and science — are attempting to vitalize the program by interjecting dynamic units of work into the conventional branches of learning. Finally, in the upper grades a

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The Lincoln School of Teachers College

The circus had come to town, and the third-grade children succumbed to its appeal by constructing a miniature one of their own.

THE PROGRAM OF WORK

host of schools are undertaking a reorganization of the curriculum through the forming of broader school subjects — general science, general mathematics, etc.

We have in our files a list of more than one hundred so-called progressive schools. These schools exhibit every grade of experimental practice from the complete abolition of school subjects to the rigid use of them. The more radical programs have been organized by rebellious lay leaders; the more conservative are generally the results of years of experimentation in laboratory schools connected with teachers' colleges.

It is in these latter institutions, the laboratory schools of teachers' colleges, that progress is being made more cautiously by the partial abolition of the school subjects and the development of the new unit of work or center of interest procedure.

Let us illustrate. As we write, we have before us the schedule of classes of several laboratory schools operated by graduate schools of education and teachers' colleges. Included in the list is the University of Chicago Elementary School, the Horace Mann School of Teachers College, the laboratory school of the University of Iowa, and others. These schedules are arranged by school grades and are systematic time-programs. One of them, typical of the others, reads as follows:

8:34 — 9:15	Unsupervised activity
9:15 — 9:30	Conversation and story hour
9:30 — 9:55	Reading I
9:55 — 10:15	Play I
10:15 — 10:45	Number
10:45 — 11:00	Recess
11:00 — 11:10	Library period
11:10 — 11:40	Nature study on Monday and Wednesday Community life on Tuesday, Thursday, Friday
11:40 — 12:00	Construction and number

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This is the schedule of one of the first-grade classes in the laboratory school of the University of Chicago. In 1896 John Dewey started the laboratory school on a thoroughgoing, non-subject basis. In 1902 this school was incorporated in the School of Education at the University of Chicago. Mr. Dewey left the institution in 1904, and the experimental program gradually changed in the ensuing years. It has now been operated under one administration for eighteen years. In certain respects the program contrasts sharply with that of the other new schools to which we have referred. Definite provision is made at a given hour in the day for reading and for number, as well as for community life, conversation and story hour, and library period.

In the Horace Mann School of Teachers College, also, the program of the lower grades provides definitely for school subjects. The day begins, for example, in one of the lower grades with an unorganized work period from 8:45 to 9:30; from 9:30 to 9:40 there is a ten-minute class meeting; science occupies the time from 9:40 to 10:05; music is scheduled from 10:50 to 11:05; language arts from 11:35 to 11:55; reading from 11:55 to 12:30.

These two programs, developed after many years of operation of the schools by graduate schools of education, are representative of most of the programs of elementary schools carried on by teacher-training institutions. They reflect very clearly the attitude of the educationists who, during the past twenty years, have developed their theories and practices in our graduate schools. Apparently these men adopt a very different point of view from that held by the administration of the City and Country School, the Ojai Valley School, the Lincoln School of Teachers College, and others. The professors of education incline toward "teaching"

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reading, arithmetic, spelling, nature study, science, as organized bodies of subject matter. The advocates of the freer type of education regard this as conservative practice and substitute the child-centered organization, the captions of which we enumerated in the foregoing section.

V

Coming back to the higher elementary grades, we said that few schools do without subjects in the upper years. An important change appears, however, in materials and activities which comprise the curriculum. The new schools use the content subjects — such as the social studies, nature study, and science — as nuclei around which to organize the curriculum. This is in sharp contrast to the practices of the conventional schools during the last two generations. These made the skills — arithmetic, spelling, grammar, and the like — the backbone of the curriculum. Furthermore, the method of these subjects, as used in the child-centered school, differs radically from the method of verbatim repetition and memorization which has always marked learning in the conventional school. Subjects in the new schools concentrate on understanding, on independent thinking, on critical judgment. The end sought is not the storing up of facts, but the development of the power to think.

Why are child-centered schools less sure of the proper way to organize the work of the upper grades? Why do they continue to use school subjects in the higher grades?

A number of reasons may account for it. One is that these schools have experimented longer with the work of the lower grades. Most of them started with classes made up only of the younger children. Some were

THE CHILD-CENTERED SCHOOL

originally nursery schools. Slowly they carried these children on to the higher levels, increasingly building in classes below them. The lowest grades have thus had the benefit of a larger amount of experimentation and more critical study. Furthermore, the long history of the kindergarten movement in the United States, creative and child-freeing in the early years, has no doubt made its original influence felt more largely upon the work of the primary grades of both conventional and free schools. Finally, the upper grades of the elementary school have been much more closely under the domination of the secondary school with its rigid subject and grade standards of entrance and promotion. And these latter, in turn, are under the control of the college entrance requirements.

Whatever the causes, the programs of these child-centered schools are much freer in the lower grades than they are in the upper ones where the conventional organization of school subjects is still dominant.

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We have pointed out in the preceding section that the use of school subjects in the child-centered schools does not necessarily imply a conventional or formal method. Conversely, in substituting units of work and activities for subjects, the new schools do not imply a "subject" method of treatment. That is, the units of work are not to be regarded as definitely selected substitutes for corresponding school subjects or groups of subjects. The play city, the farm, or other studies of community life, for example, are no mere substitutes for a single department known as social studies, or as civics.

Later, in analyzing the content of specific units, we shall see that these units of work are not treated in a static manner as certain subject-matter-set-out-to-be-

THE PROGRAM OF WORK

learned. Children work on these units at all hours of the day. A variety of approaches is permitted. Individual pupils contribute different phases to the development. Some work longer than others; some contribute much more than others. Pupils may be found doing a variety of things during any one period. Successive groups working on the unit, "life on the farm," for example, may develop, in turn, different aspects of it. "Life on the farm" with one second grade may mean largely a study of animals; with another it may be devoted to the foods which the farm supplies us, and so on. This is in contrast to the class method of studying a topic in which every child is doing the same thing at the same time. Thus a characteristic of these units of work is their non-standardization.

vii

These programs are also interesting from the standpoint of their diversity. One school makes use of "central themes" around which the whole work of a school year is developed. Similarly another school gives each grade a practical "job" for which it is responsible and through which it may attain educative experiences; e.g., managing the school store, the school bank, the fruit shop. Some schools organize the work of a grade so that all the child's undertakings shall contribute to this centralizing year-long activity. Others permit a variety of smaller units to develop alongside the main unit. Still other schools permit each grade to develop a series of small, relatively unrelated units. In some cases these are developed in succession; in others they are developed simultaneously.

For example, in the second grade Miss Keelor used the play city as a unifying theme throughout the whole year. Smaller units, built around this as a core, occu-

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pied the attention of the class from time to time. The Valentine Play, for example, was used for several weeks, but did not entirely distract attention from the main play-city unit. The twelve-year-old group in the City and Country School, on the other hand, completed their activities in connection with the Toy Company before launching into the making of their play about mining conditions and the causes of strikes.

Thus there are several distinctive ways of organizing the units of a year's work in a child-centered school: (1) developing all the activities and interests of the year about one centralizing theme and making most of the work contributory to it; (2) utilizing a succession of short units which may or may not be related to each other, each occupying the attention of the class for a few weeks or months; (3) utilizing a number of short units running simultaneously throughout the year, and which may or may not be related to each other; (4) utilizing one rich central unit and permitting the development of an indefinite number of small units suggested by the main interest or by new interests which children may discover later; (5) supplementing these methods of organizing the year-program by the addition of specific subjects of study, periods set aside for the pursuit of history, mathematics, and so on, entirely unrelated to any of the units being carried on. Any one or all of these methods may be found in use in one child-centered school during the course of a year. No one method seems as yet to have proved its superiority.

Diversity, then, is a marked characteristic of the method of organizing the year-programs of the new schools.

viii

There are some marked similarities in content, however. Certain themes and units of work recur several

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times in the programs of different schools and in different grades of the same school. For example, the work of the primary grades is usually developed around one or more phases of community life. The first grade in the Lincoln School reproduces life on the farm. The first grade of the City and Country School builds a play city. In the Francis W. Parker School the first grade studies the local environment through the ways in which food, shelter, and clothing are produced.

This tendency of the various schools to center the work of the lowest grades around local community life reflects several influences. In the first place, the early leadership of Dewey. In the second place, the school's miniature reproductions of occupational and community life reflect the child's interests in his own surroundings. In the third place, the new schools recognize that the fundamental activities of industry, agriculture, business, contain the important concepts through which the child develops a sense of his own relationship to the world outside the school. This is illustrated in such units as the school store, the story of wheat, the story of milk, New York's food supply, the postman, pottery, silk, studies of poultry, lumber, housing, clothing, and so on.

Thus the work of the elementary school is initiated with a first-hand study of the family, the neighborhood, and the local community. With this beginning, the schools seem to have accepted the thesis that the work of succeeding years should gradually expand the horizon of the pupil from the local community to the world at large. It should not be inferred that the child-centered schools have applied this concentric conception of developing understanding as rigorously as have the conventionalists in the public school system. In the latter the lowest grades are devoted to a study of the local community, the next ones to a study of the life

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of the state or region, still higher grades to an analysis of national life, completing at the end of the intermediate grades the child's view of the world at large. But the new schools, as well as the old, cling unduly long to the study of the local and ignore important world concepts which may be begun even as early as the first grade.

Another similarity in these different year-programs: the recurrence of themes, centers of interest, etc., in successive grades. For example, the play city frequently holds over into the second, even into the third grade for more intensive development. In the Francis W. Parker School the intensive analysis of city life as represented by a study of Chicago comes in the third grade after the first two years have been devoted to separate aspects of the local environment. The point is illustrated, also, in the use of the boat unit in the lower grades, and its expansion in the fifth and sixth grades into a more intensive study of water transportation, and into a still broader study of land and water transportation in the junior high school. In the recurrence of these units increasingly more mature aspects are emphasized in the higher grades. For example, the third-grade study of boats centers about the construction of boats, the reading of stories about historic boats, the observation of boats in the harbor or on the river, and like concrete, first-hand matters. In the fifth grade, however, the treatment is much more mature and abstract. Some of the fundamental conceptions and generalizations underlying water transportation can be understood by the children.

ix

The new schools are making still another real contribution to the closing of the gap between the school

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and the world outside; they are developing the thoroughgoing study of the physical and natural sciences in the elementary school.

Several decades ago the Francis W. Parker School and the University of Chicago laboratory school made a unique contribution; they added to the existing content of the curriculum industrial and occupational activities and materials. Since then, more particularly in the last ten years, the progressive schools have brought into the curriculum many new kinds of content. In this the physical and natural sciences have played an important rôle. Prior to 1900 science had appeared in the elementary grades only in a formal kind of nature study, anatomical physiology, and in a factual, classificatory description of land formation included in the geography course.

Today, however, science interests make up an important part of the activity curriculum of the new schools. "The Lincoln Nature Corporation" of the Lincoln School fifth grade breeds animals, birds, and fish to be sold as pets to the other grades of the school. Work in gardening and the care of plants appears in every grade of many schools. One second-grade class combines industrial arts and an applied form of physical science in wiring the houses of the play village with electric buzzers and lights. Another second grade finds out why boats float, why cream churns into butter, how a barometer works, what makes water boil. In all the primary grades there is a great deal of cooking, dyeing, weaving, and tanning. Collecting rocks, leaves, flowers, shells, insects, ferns, mosses, fungi, birds' nests, cocoons, and multitudes of other natural objects furnish the activities through which a great deal of useful scientific information is brought together. Science in the upper grades becomes more systematic; there is much con-

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struction of modern scientific appliances — real motors and engines for boats, miniature engines that actually go. Individual reading and research, vigorous experiment, and group discussion, all contribute a fine training in the development of the scientific attitude of mind.

Thus the new schools aim not only to introduce the child to an understanding of his physical and natural environment, but also to provide him with practice in thinking about it in an increasingly mature way. Children mature in understanding and in the ability to think only through practice in understanding and reflection. ¹ Beginning with the child's normal curiosity concerning the practical phenomena of everyday life, the first step is to insure the accumulation of a rich store of first-hand experiences. ¹ This the new schools do. They build up a rich curriculum of activities through which boys and girls may mature rapidly in the ability to analyze. Science material, therefore, approached from the standpoint of children's interests, offers a natural means for the stimulation of creative imagination and the analytical capacities.

X

Perhaps the most important characteristic of the programs of the new schools is the way in which they utilize the life of the school. The school's organization is not a full-fledged system to which the pupil must conform. His own activities help to create it. Constantly he is made to feel responsibility for his own education. Thus children from the very first participate in their own government through a school council of some sort. They coöperate with the manager of the lunchroom in improving its operation. Through a committee of the school council they help organize the school assemblies. The wise use of the library is taught a younger group

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by an older group which has carefully worked out plans for that purpose. The bank, the store, the gymnasium, the school garden, or greenhouse are all in the charge of responsible groups of pupils. These activities contribute definitely to the life of the school as a whole. At the same time, in carrying them on, the pupils are growing in a multitude of ways.

CHAPTER SEVEN

ENTER CRITICISM: CENTERS OF INTEREST vs. SCHOOL SUBJECTS

i

WHAT, then, is the difference between the school subject and a center of interest or a unit of work?

On pages 100-101 we reproduce a chart drawn up in the Lincoln School to illustrate a unit of work called the "study of boats." It has been analyzed by one of the staff into (1) its component activities; (2) the stimulations which probably brought about the pupils' interests in boats; (3) the problems and questions which arose during the course of the work; (4) an outline of the subject matter which was utilized; and (5) the probable outcomes and new interests leading toward further activities.

We do not present this analysis as an eyewitness record of what took place in this unit of work. Rather it is a logical rationalization of what the staff would like to think took place. Nevertheless, it illustrates very clearly indeed the unit-of-work approach and will help us to discover differences between school subjects and other modes of organization.

The chart shows one obvious difference between the two. The study of boats, far from being a narrow subject itself, actually utilized material which is conventionally classified in ten school subjects; namely, industrial arts, history, geography, arithmetic, fine arts, composition and literature, reading, science, dramatization, and music. Hence, the first difference between the center of interest or unit of work and the school

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subject is a difference in scope. The school subject is a relatively narrow and logically arranged body of subject matter, facts, principles, exposition; the unit of work is much broader, assembling for study materials commonly found in many subjects.

However, units of work themselves vary widely in scope, and the new schools have as yet presented no clear-cut evidence of their relative practicability as to range. Compare the scope, for example, of the "study of boats" with that of the "study of transportation," a unit found in other child-centered schools. Obviously the study of boats could be regarded as a part of the larger study of transportation. The study of transportation itself, however, could be regarded as one unit in a course in community life, which is the central theme of the work of another of the new schools. Or the study of boats and the study of transportation could both be regarded as units within a larger unit of work called "the social studies." But the latter is regarded in most schools as a school subject, even though it is much broader than its component parts of history, geography, civics, etc.

ii

The difference in range of activities, therefore, is only an obvious surface distinction between the unit of work and the school subject. The true difference is found far deeper — in the realm of child interest.

It lies not in the range of materials which the child studies but in the way in which he studies them. Again the chart on the following pages illustrates the point. It shows very clearly that the study of boats was undertaken in the Lincoln School third grade as a very natural outcome of activities in which the pupils themselves had been engaged. It shows in the second place

STUDY OF BOATS

THIRD GRADE

THE LINCOLN SCHOOL

STIMULATION

In the spring of last year many of the boys of this group were interested in trains and other means of travel.

Many summer experiences with boats.

Wood in supply box cut in shapes suggestive of boats.

Bulletin prepared by the teacher.

Trip to see Half-Moon.

Trip to see boat models.

This chart was drawn up by Miss Martha Groggel. It outlines what Miss Nell Curtis did in her units on the study of boats, which were developed during several years of her work in the Lincoln School. This chart has been made from notes and records kept by Miss Curtis at the time that the units were in progress.

PROBLEMS-QUESTIONS

To construct boats that will look like a certain kind and with which children can play.

How do boats "go"?

Who first thought of making a sailboat?

How did people get the idea for different shapes for boats?

To know more about the people who traveled on the seas in early times.

To find out about the making of boats.

How many different kinds of boats do we have today and how is each kind used?

How did early people use their ships?

To find out about the different parts of a boat.

How do people know how much to put into a boat before it will sink?

SUBJECT-MATTER CONTENT WHICH HELPED SOLVE THE PROBLEMS

INDUSTRIAL ARTS

Construction of boats: - making pattern, shaping hull, making sail, making keel, casting weight for keel, making rack for boat, and testing boat.

How boats developed from early times to the present day.
The difficulty involved in building a toy boat so it will balance in water.

Different kinds of sailboats.

The need for a keel on a boat.

Different methods of propelling a boat.

Modern inventions in connection with the propulsion of boats.

What makes boats float?

Different uses of boats today.

HISTORY

The Half Moon directed interest to Hendrick Hudson and his ship.

Historic Ships: - Santa Maria, Mayflower

Reference work, reading and discussions about: -

Vikings: - What color and kinds of clothing did they wear?

What did they eat? What kind of houses did they have? What were their boats like? Did Vikings have stores? How did Viking writing look? Story of Leif Ericson. The gods of the Vikings. Their beliefs.

Phoenicians: - Scenery, boats, people, trade, beliefs, clothing, cities, industries, etc.

Egyptians: - Scenery, country, boats, beliefs, tools, writing, etc.

Story of the building of Solomon's Temple.

Early Mediterranean peoples.

GEOGRAPHY

Pictures of boat from newspaper which interested children in world geography.

Geography related to countries studied.

Norway: - Country, climate, people and occupations.

Phoenicia: - Country, climate, people, trading routes, daily life of early people compared with that of today.

Egypt: - Country, climate, trading, etc.

Map interest: - Norway, showing ancient home of the Vikings.

The Mediterranean countries, showing cities of Phoenicia and routes on which the King of Tyre sent materials for Solomon's Temple.

Plasticine map of Mediterranean Sea and surrounding countries on which children sailed cardboard models of early boats.

Globe in frequent use to locate places mentioned.

Outline world map, locating countries.

Interest in determining distances (reading scales on map).

How far is it from Norway to Phoenicia?

How far is it from Norway to America?

Building Lower Manhattan on floor with blocks to exhibit boats.

Map was drawn on floor buildings in New York City that helped most with sea travel.

ARITHMETIC

Measuring for boat patterns and measurements in boat making.

Figuring the number of board feet used by class in building boat racks.

Arithmetic problems in connection with science experiment of water displacement and floating objects.

What is a gram?

What is a cubit?

Dimensions of Solomon's Temple compared with dimensions of the Lincoln School.

Children saw a cubit measure at the Museum.

FINE ARTS

Sketching and painting pictures of Half-Moon.

Sketching and painting boat models.

Drawing blackboard frieze showing history of boats.

Ten easel pictures showing story of Leif Ericson.

Cut paper pictures of boats.

Painting Egyptian boats seen at Museum.

Painting Viking pictures showing clothing.

Painting modern boats.

Making clay tablet.

COMPOSITION-LITERATURE

Stories written about the trip to see Half-Moon.

Stories of other trips by individual children.

Original poems about boats and the sea.

Labels and invitations for boat exhibit.

Written and oral reports about boats, Vikings, Phoenicia and Egypt. Stories for bulletin, room paper, council news, or absent class members, telling of class interest and study.

READING

Reference material pertaining to topics under discussion, found in school library or at home.

Children's reading material - Leif and Thorkel, Viking Stories, Early sea people, Boat Book prepared by other Third Grade, material prepared by student teachers.

SCIENCE

How can we tell if our boats will float and balance? Try out in delta table.

Three experiments - Why do some objects float and why do some sink?

How do people know how much to put into boat before it will sink?

DRAMATIZATION

Play-Story of Leif Ericson, spontaneously prepared by class.

MUSIC

Old Gaelic Lullaby.

Volga Boat Song.

Sail, Bonnie Boat.

PROBABLE OUTCOMES

DESIRABLE HABITS AND SKILLS

Better skill in sketching.
 Better skill in handling brush and paints.
 A beginning of the development of how to sew.
 Developing the habit of making a pattern before constructing an article.
 Developing skill in shaping wood by means of plane and spokeshave.
 Developing skill in using gouge and mallet.
 Developing skill in reading distances on map.
 Rapid growth in map drawing.
 Developing habit of reading the newspaper.
 Better skill in measuring.
 Ability to gather information on a certain subject and reporting to class.
 Increased ability in writing.

ATTITUDES AND APPRECIATIONS

Economic:-

An appreciation of the use of weights and measures.
 What it means to construct a real boat that will float and balance properly.
 Appreciation of the change in the lives of the people caused by the discovery of iron and the use of sails.
 Appreciation of paper as a writing material.
 Appreciation of the modern inventions in connection with the propulsion of ships.

Social:-

What the early people contributed to the world.
 The number of people and industry it takes to supply materials for the construction of one building.
 Comparison of the ideas of fairness of the early people with the present day.

Recreational:-

Developing a joy in painting, sketching and drawing.
 Growing interest in reading books about historical peoples, inventions or boats.
 Playing with boats made.
 Interest in the construction of a toy boat.
 Interest in the construction of a real boat.
 The pleasure in making maps.
 The pleasure of playing with maps.

Aesthetic:-

Appreciation of the beauty in line and construction of boats.
 The adventure of the ship.

INFORMATION

Knowledge of the development of the boat from raft to steamship.
 Who Hendrick Hudson was.
 General idea of historic ships.
 An interesting acquaintance with Vikings, Phoenicians, and Egyptians.
 General geographical knowledge of the world.
 What a cubit measure is.
 Knowledge of how to draw maps.
 Some idea of what makes objects float.
 Some idea of how to make boats balance in water.
 Some idea of how to construct a toy boat.
 How the early people made their clay tablets.
 How to make a clay tablet.
 The need for molds in casting metals.
 Some idea of how iron is made into different shapes.

NEW INTERESTS LEADING TOWARD FURTHER ACTIVITIES

Interest in world geography and travel.

Maps and actual distances between given places.

The time it takes to get to certain places.

Interest in silk through answering the questions:-

What kind of clothing did the Vikings wear?

How is velvet made?

Interest in what clay is: how it is prepared for our use and how it was prepared by early people for making clay tablets.

Interest in the Egyptian and Phoenician alphabet and how our alphabet was developed from it.

The materials the Egyptians used for writing.

Interest in metals.

Interest in weight of different metals through casting of lead for keels.
 How metals are shaped.

Interest in the construction of modern buildings through reading about Solomon's Temple and comparing it with the construction of the Lincoln School.

Interest in other phases of transportation.

**TOTAL
PERSONALITY
AS
MODIFIED
BY THE
FOREGOING
EXPERIENCES**

THE CHILD-CENTERED SCHOOL

that the work was definitely organized to enable pupils to answer about boats questions which they had phrased for themselves. Environmental stimuli gave rise to problems and questions, and provided the initiating center for this project; subject-matter content drawn from the various school subjects merely helped to solve the pupils' questions.

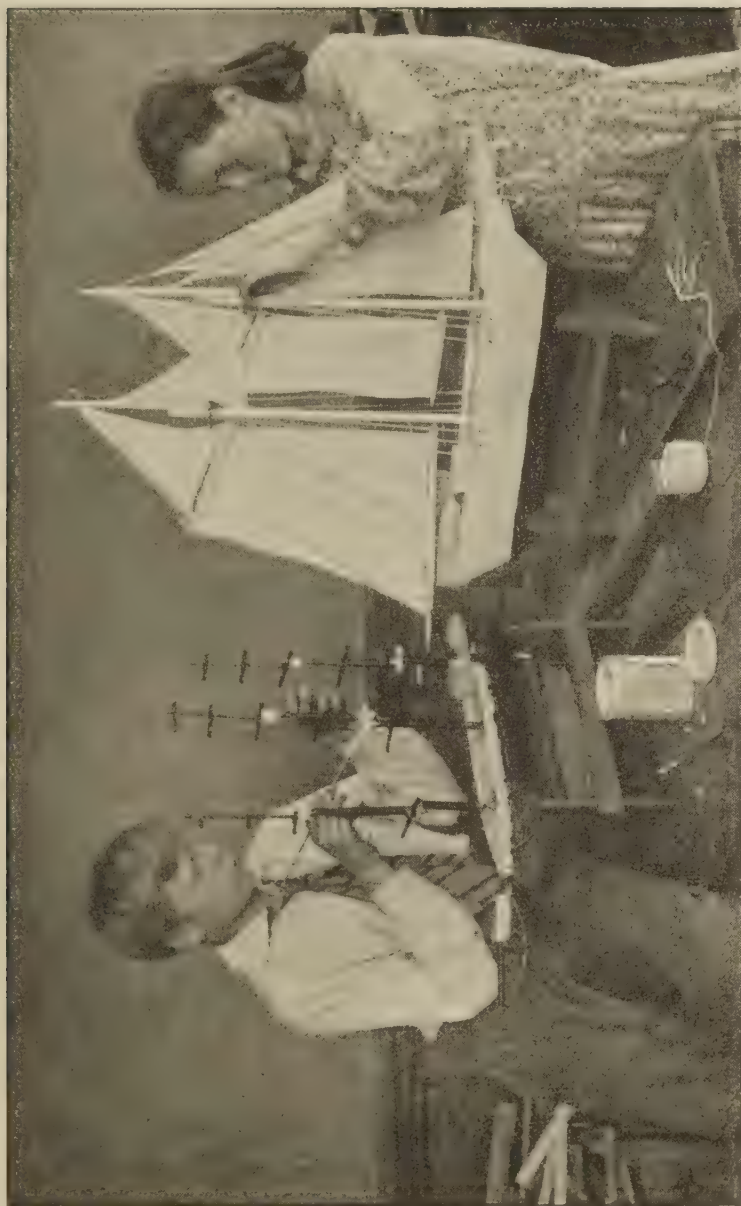
At this point, therefore, we can state the crux of our problem: *The new school organizes itself around the child's intention to learn; the old school organized itself around the teacher's intention to teach him.* The latter may produce learning, but the former is sure to. The child's intention to learn brings about an inner integration, a concentration of his whole being upon the problem at hand.

The emphasis in the unit of work, therefore, is upon the child as a complete human being, upon the development of general habits and attitudes, as well as the acquisition of knowledge and the development of skill. In the school subject the emphasis is upon the learning of a systematically organized body of specific skills and knowledges.

This is indeed the crux of the matter. The new school is concerned with the whole child. It does not ask him to lay aside his social, his emotional, his physical selves, and to isolate his mental self while he is learning arithmetic, grammar, or geography, as the old school has done in the past. The new school feels that learning must go on in a thoroughly integrated situation in which all the capacities and tendencies to growth have full play. The real measure of a center of interest or unit of work, therefore, is the extent to which it branches out into the total life experience of the child.

Again the chart of the study of boats illustrates our point. Note that the list of "Probable Outcomes"

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The Lincoln School of Teachers College

The making of boats, an activity of endless fascination, offers many rich leads into the interpretation and understanding of the environment.

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takes account of far more than the information acquired by the pupils. Habits and skills, attitudes and appreciations, predominate in the list. Can the child handle tools better — the brush and paints, plane and spokeshave, gouge and mallet? Does he know how to read maps better? Does he know how to use printed information in newspapers and books to his own advantage? Has he improved his skill in reporting information either orally or in written form? Have his attitudes and appreciations been affected? Is he more sensitive to economic, social, æsthetic phases of life? Has he had a good time finding out these things? Has this study been marked by any expansion of his emotions through joy, pleasure, or intensified interest?

In times past, under the subject-matter-set-out-to-be-learned organization, as Professor Kilpatrick has styled it, the tendency has been for the child, while learning his arithmetic, grammar, or geography, to leave his other selves at home. He may be learning a great deal about fractions, but he may not be learning how to organize materials; how to select the essentials from the non-essentials; how to be self-reliant; how to get on comfortably and happily with other people; how to choose intelligently between two optional ways of behaving. Required to take on the formulated, finished results of another's thinking, he may not necessarily be learning to think for himself.

The new school, on the other hand, desiring that the initiative to learn shall come from the child himself, organizes its units of work around the interests of children themselves. The order in which facts are developed is not so important to them as keeping a questioning attitude alive, one which will keep on asking for more facts. Interest and attention, they believe, are at the highest pitch where actual experience touches the

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need for a certain fact; where facts are added as they are needed instead of because they occur in the next assignment.

We repeat, therefore, that the crux of the matter is the child's intention to learn, not the teacher's intention to teach him.

iii

At this point we encounter a difficult and important issue and a need for examining with great care the terminology of the new schools.

The staff of the elementary division of the Lincoln School, for example, after years of experimentation and discussion, phrases its first criterion for selecting units of work as follows:

The unit of work must be selected from real-life situations and must be considered worth while by the child because he feels that he has helped select it and because he finds in it many opportunities to satisfy his needs.¹

This criterion appears to be twofold: (a) realness; (b) recognition by the child that the unit of work is his own and will help him. The latter measure we have already discussed. The former — that the curriculum must be made up from real-life situations — is given as the chief criterion for the selection of units of work in most of the new schools. Let us examine it.

Realness is generally defined by the protagonists of the new education as resemblance to a practical life situation outside the school. The Curriculum Committee of the National Society for the Study of Education maintained that the first characteristic of any learning situation should be "maximum of lifelikeness for the learner."²

¹ Tippet, James S., and Others. *Curriculum Making in an Elementary School*, page 31. Ginn & Co., Boston; 1927.

² The Twenty-Sixth Yearbook of the National Society for the Study of Education, *The Foundations and Technique of Curriculum-Making*: Part II, "The

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But what is lifelikeness for the learner? What is a real-life situation? Workers in progressive schools are vigorously searching three sources for the answer to this question: life activities, including those of children; the interests of children; and organized bodies of subject matter. All are being scrutinized to discover significant learning situations which have the necessary quality of realness. The older school, on the other hand, made the dire mistake of leaving out entirely the criteria of realness. Book and paper measures were resorted to entirely.

Does a real-life situation mean only one which would occur in the natural out-of-school life of the pupil? We hope not, for the out-of-school life of many pupils is practically barren of educative content. Does, therefore, realness in terms of educative value mean lifelikeness, as the National Society committee maintained? No, we think not. The criterion should be the maximum growth of the learner rather than maximum lifelikeness for the learner.

Some life activities contain great educative possibilities. Furthermore, they fall within the range of the children's interests. Hence, no doubt, they should be reproduced in the school. For example, the carrying on of the school store is not only a real, lifelike activity but also one of great educational value. In this the pupils of a given grade purchase the supplies of the school; sell them over the counter to pupils, teachers, and officers; handle stock and financial accounts; render statements; and carry on the necessary banking activities.

Similarly the management of the school bank by another grade, the publishing of the school newspaper,

Foundations of Curriculum-Making," page 18. Public School Publishing Company, Bloomington, Illinois; 1926.

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the government of the school itself — these are all examples of activities necessary to the life of the school and approximating the purposefulness of the activities of any normal group of human beings in out-of-school life.

Many units of work employed in the new schools, however, are not on a par with the school store, the bank, and the newspaper in practical, lifelike characteristics. They are much more completely examples of miniature reproductions or descriptions of lifelike activities. Take for example the play city which is used so widely as a unit of work in the lower grades. In what sense is this unit of work chosen because it is a real or lifelike situation?

Obviously the children are not building a city real in the adult sense. They are, however, building a city real in the child sense. It is a "play" city and it is real in interest to the children. In maintaining, therefore, that the criterion of realness shall govern the selection and development of a unit of work, these child-centered schools imply that realness must be the sense of interest which the child himself feels toward the undertaking. The planning and, so far as possible, the initiating must be the child's own, they maintain, if the situation is to have for him learning value and to lead to maximum growth.

We find that realness, therefore, is measured by the child's interest in the activity rather than the extent to which it reproduces the physical or even the intellectual and emotional situations of life outside the school. The crux of the whole matter seems to lie in the way the child enters upon learning rather than in the materials with which he learns. It lies in the approach to education and not in the subject matter. This explanation of the attitude of the protagonists of child-centered edu-

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cation accounts, therefore, for the fact that the study of knighthood, poultry, milk supply, immigration, transportation, the tariff, the ownership of public utilities, the rise of nationalism in Europe, problems of world trade and economic imperialism — all seem to measure up well to the criterion of realness.

iv

There is, however, one very important debatable point involved in the problem. That concerns the extent to which the pupils must themselves initiate the units of work which constitute the curriculum, or conversely, the extent to which the expert guidance of the teacher may enter to set the stage.

During the year in which Miss Keelor taught the second grade, for example, the pupils found at one end of their home room "two workbenches, a tool chest, large easels for painting, and an old packing box with various pieces of lumber, mostly from packing boxes."

The actual work on the city [says Miss Keelor] started as follows: four or five boys began making a house out of a large wooden packing box. Making a house seemed such a desirable thing to the rest of the class that many others requested large boxes, so that they also might make houses. A group meeting with the teacher followed to see how many wanted large boxes and some child suggested making a town. The class grew enthusiastic. One group decided to make a store, another group a fire-engine house, others a railroad station and a post office. Had a child not been the one to suggest making a play city, the suggestion would have come from the teacher in such a way as to make the city a spontaneous piece of work. As it worked out, the teacher and the children built up the idea together.¹

Similarly, another second grade in the same school began the year with constructive activity, making trucks, trains, automobiles, busses, taxis, and boats.

¹ Keelor, Katharine L. *Curriculum Studies in the Second Grade*, page 5. Bureau of Publications, Teachers College, Columbia University; 1925.

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One boy asked if he and another boy might have one of the boxes to use to make the Grand Central Station as soon as they finished their trains. Still another boy announced a few days later that his truck was meant for a mail truck and that he wanted one of the boxes for a post office. The other pupils had building schemes which were to follow the completion of their particular vehicle of transportation, and it was finally suggested by one of the children that "we first build the city and then build the country."¹

In the lowest grades, therefore, the problem is not a serious one. The teacher is fairly safe in anticipating the pupils' natural tendency to reproduce in school the environment around them. She may set the stage by assembling the materials and tools. The desirability of building a play city, of studying transportation, communication, and other aspects of community life will naturally occur to one or more members of every class; it will appeal to the children as real and will be eagerly developed by them.

Will the pupils, however, turn as naturally, of their own free will, to the study of the rise of industrial civilization, problems of immigration, municipal and national government, and economic imperialism? Not in most cases, unless the teacher expertly sets the stage so that those important problems are brought within range of the interests of the pupils. They are extra-community affairs. They might arise in the lives of some of the pupils through reading and discussion of newspapers, magazines, and books at home, but they form an important group of problems concerning modes of living that the teaching staff will plan consciously to include at appropriate times in the work of the school.

We are dealing here really with the problem of expert

¹ Tippet, James S., and Others. *Curriculum Making in an Elementary School*, page 89. Ginn & Co., Boston; 1927.

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guidance by the teacher. Can the stage be set so that pupils will recognize those problems which are suggested by the teacher as of enough importance to stimulate whole-hearted effort and thus to bring about intense and broadly integrated learning?

The need for expert guidance, therefore, is very great. In the case of the examples cited an interest in transportation could have been developed just as easily as that in the play city. It moved in the latter direction, however, because the teacher consciously directed it there. She had it in mind and intended to suggest it if a child did not. Hence it was not solely the undirected, spontaneous interests of children which determined the selection of the play city as the important unit of work for the grade. The unit was within the range of interests of the children but the teacher knew beforehand the possibilities inherent in the play city, and it was her expert guidance which helped the continuous development of the unit so that the maximum of experience was enjoyed.

It was the teacher's questions which directed the pupils' thinking. It was her foresight which saw to it that they built the kind of buildings which represented the more vital life activities, such as the stores, the markets, the bank, the post office. It was the teacher's planning in advance that utilized dramatic play to bring out the interrelationships of home life, of commercial interchange. It was her insight that planned excursions which contributed important information and opened new lines of interest and study.

It was the teacher's guidance, furthermore, which led to the development of subordinate units of work out of the larger play city. For example, the study of New York's food supply grew out of trips to the wholesale markets, to the docks, to the cold storage plants, to a

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near-by farm. These trips about the city which the teacher visualized ahead of time aroused an interest in map making. The building and furnishing of stores encouraged dramatic play, and so additional visits had to be made to stores in order to find out the duties of storekeepers. Hence a store unit grew out of the play city. So, too, the study of primitive life, which grew naturally out of the children's curiosity to know how people got cloth of various kinds before there were any stores. There were visits to the natural history museum, readings from Indian legends, the making and dramatization of a play for which the children painted their own scenery and made their own costumes.

The unit expanded and took in much science material — the cooking of foods, the use of simple electrical toys for trains, the wiring of the play city with lights and electric buzzers, etc. Trips to the country which the teacher wisely planned turned attention to nature; and collections of seeds, insects, nests, shells, ferns, and leaves were vigorously undertaken by the children.

Such an outline of the development of a representative unit of work, typical of those now employed in our new schools, reveals constantly the extent to which the unit of work depends upon the spontaneous interests of children on the one hand, and the wise planning of the teacher on the other. It is our judgment, therefore, that an important force behind the organization and development of these units of work is the teacher's judgment of what is real to the pupils. Selective discrimination must be employed, for, after all, the school must maintain its rôle as an educational institution. With all this talk about making the work of the school real and lifelike, we must not forget that school life five hours a day is not home life; it is not neighborhood life; it is not gang life or club life. We are confident

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that the wiser protagonists of the new education have not missed this point. They will see a unit of work as real to the child only as long as new meanings are being added to his life, as long as the child himself continues to see possibilities in it.

CHAPTER EIGHT

MORE CRITICISM: ON PLANNING THE CURRICULUM IN ADVANCE

i

THE positive contribution of the new schools is before us. A quarter century of pioneering on the frontier of education has uprooted the old idea of passive adjustment and established the concept of the active school. This is no mean achievement. Indeed, it is a very great one. The doctrine of discipline had been deeply entrenched. The point of view of subject-matter-set-out-to-be-learned had dominated the entire school machine from the kindergarten to the graduate school. To pry into the thick crust of conservatism in the fields of psychology and education and to substitute the concepts of freedom and activity for those of control and order is no less than a revolutionary event. No doubt history will record it so.

ii

In the frontier years, however, the pioneers of the new schools experienced great difficulty in maintaining a full perspective of the total educational job. This, we believe, has led them to stray from the main trunk line of endeavor on several sidetracks. Weaknesses emerge clearly today that the workers in the new schools could not see because they were hampered by the multitude of details necessarily incident to the first erection of new schools and new theories. Several striking weaknesses appear in their practices, and several correlative correctives.

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First, the lack of design in the program as a whole.

The illustrative programs presented in Chapter VI show conclusively that the curriculum of the really revolutionary new schools is a mosaic of relatively isolated units. In none of these schools has the staff, working as a team, designed a really integrated program of work. In none have the teachers visualized the program of the entire school in constructing the program of any year. Our study is convincing that the curriculum for each grade or class has grown up from unit to unit without adequate design, almost without recognition of the learning that has taken place in preceding years or units. Certainly there has been no clear definition of the end-point of education in post-adolescent years or of the successive stages that the pupils still have to pass to reach that goal.

Therefore in spite of the prevalence in separate units of work of a wealth of dynamic activity the programs of these schools are lopsided. In one — in a great urban environment — the curriculum is overloaded with the study of foods and science. In another — also industrial and urban — the miniature community dominates, with transportation and related activities consuming a striking proportion of the energies of pupils. In a third, located in a quiet rural setting, the study of rural and local animal life domineers over the upper grades as well as over the primary ones. There is evidence indeed that these protagonists of active education are in the grip of the local, the endemic, the near at hand, the immediate. We believe they have been swayed unduly by the overemphasis that has been laid upon first-hand observation, and have failed to give an adequate rôle to described situations. They have failed to see the importance of utilizing the scope of the entire world around the child at every stage of his development.

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(An important correlate of this generalization is the parallel lack of interest in ideas, meanings, the processes of reflective thinking. But more of that in the next chapter.)

Not only in the intellectual phases of the curriculum is the scheme unbalanced. In the creative arts the tendency for each of these schools is to develop one or two of the arts at the expense of the others. In one school a large amount of time is devoted to creative music, organized as a new center of integration for the curriculum and replete with revolutionary activities of tremendous educational value. In the same school, however, bodily education of the rhythmic sort is almost entirely neglected; painting and sculpture are underdeveloped. A second school, including on its faculty a creative artist of distinction, produces rare results in the graphic and plastic arts but commits itself at the same time to music of a very formal type and succeeds but moderately well in creating a drawing-out environment in the field of the written word. Still another school experiments vigorously with rhythms, organizes the bodily education of little children on a fine, rhythmic program, and utilizes dramatization as an important means of integrating the creative activities of the school; at the same time it ignores creative music and pays relatively little attention to self-expression through words.

iii

These examples illustrate the individualism, correspondingly the lack of coöperating teamwork among teachers, that is characteristic of the child-centered schools. They provide evidence in support of the generalizations stated in the foregoing section; namely, that the programs of these schools are lopsided, unin-

MORE CRITICISM

tegrated. What is the fundamental cause of this condition?

We believe it is the failure on the part of those responsible for the development of these schools to recognize the engineering character of the job of setting up a school and of designing a curriculum for it. These jobs of curriculum making are comprehensive and almost overwhelmingly difficult. They can be consummated only by the employment of all the available techniques — philosophic, artistic, scientific, technological. Their successful consummation rests upon clearly stated theory and a mastery of the techniques of curriculum construction. The staffs of these schools have displayed relatively little interest in either of these two crucial matters.¹

The teachers in these new schools are enthusiastic rebels, fiery individualists, untiring explorers of child interests. They are artists in the classroom, using the intuitive method. They are driven by a consuming desire to release childhood, to free the growing process. They are true radicals, casting aside old theories as well as old practices. Their revolutionary ideals have produced an accumulation of new activities. The great central concept of activity they have succeeded in exemplifying thoroughly in the individual units which comprise a year's work. They have given themselves without stint to the task of drawing out and urging on the developing interests of childhood. The title that many of them have applied to their units of work — namely, "centers of interest" — is well chosen.

¹ See, for example, their statement of the theory of the new schools as phrased in the separate chapters of Part I of the Twenty-Sixth Yearbook of the National Society for the Study of Education, *The Foundations and Technique of Curriculum-Making*. In Part I, entitled "Curriculum-Making: Past and Present," the leaders of eleven of the most prominent of these new schools set forth the philosophy of curriculum making in their schools. They have also stated their theories more voluminously in other sources. See bibliography in Appendix.

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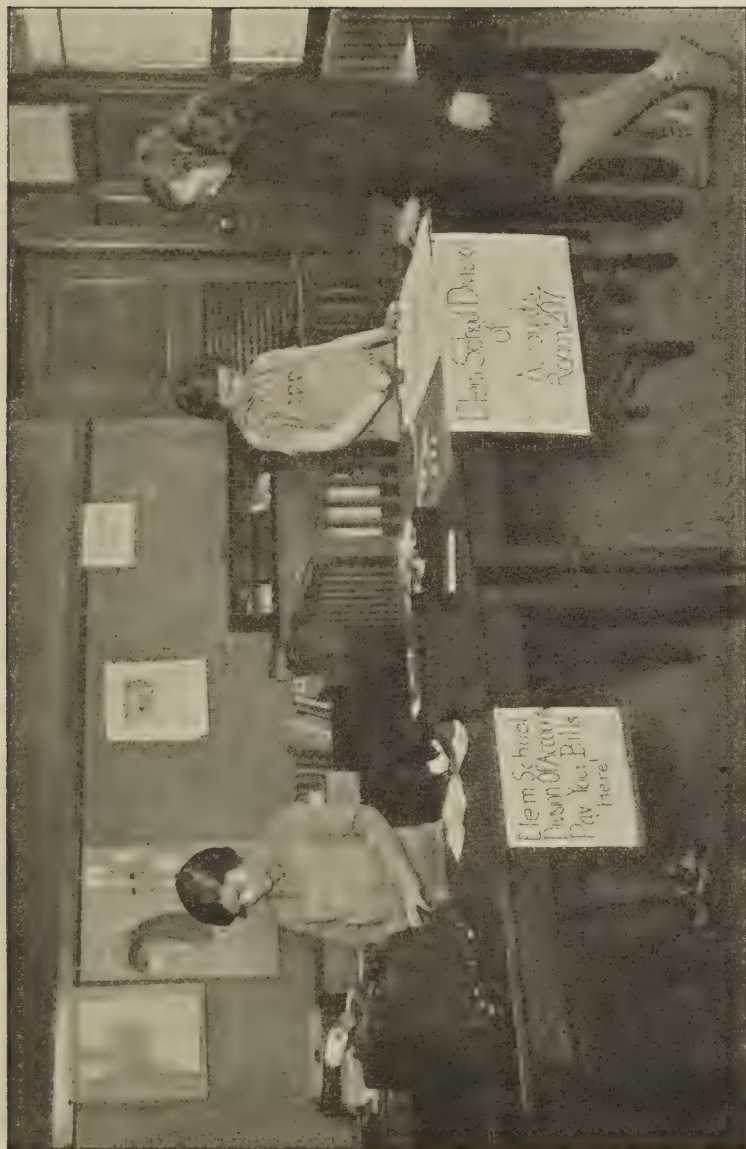
But there are two attitudes of mind, and correspondingly two methods of work, which should govern curriculum making in the new schools. One is the attitude and method of the artist-philosopher; the other, that of the applied scientist — the technologist. Both are essential to the successful reconstruction of education. Only one of these has been exploited in the new schools. The former is in the saddle; the latter is relatively ignored.

These educational pioneers are artists at heart. They depend constantly upon intuition, personal impression, the succession of spontaneous events. They tend to scorn the techniques of analysis and design. This is a grave weakness in the contemporary development of the new schools.

iv

There are two factors in the educative process. One, the child — a jumble of growing needs and interests and of a wide range of potential abilities; the other, adult civilization — an intricate and well-nigh incomprehensible composite of economic, political, and social institutions. Both these factors — American civilization and child life — must be clearly comprehended and provided for in any sound theory of education. Either one, taken alone, will produce a lopsided scheme.

Each of the two chief groups that have attacked the educational problem in the past fifty years has concentrated upon one of these factors to the neglect of the other. The sponsors for the disciplinary régime who produced the conventional scheme of mass education concentrated upon academic preparation for a mythical adult life. Hence they tended to minimize the interests and needs of children. The advocates of child-centered education, on the other hand, have been so completely



The Lincoln School of Teachers College

The fifth grade did the banking for the elementary school. It was a real bank, which received deposits and handled accounts. The sixth grade cooperated by opening an interest department and a collection department, which received the money paid on school bills.

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absorbed in the existing fact of childhood that they have neglected the end-point — adult society.

This lack of interest in the analysis of society is not an accidental oversight. Many of the protagonists of the more spontaneous kind of education have conspicuously phrased the doctrine that the curriculum should not be planned in advance, that it could only be made on the spot. Basing education entirely upon the dynamic urges of childhood, they have insisted that the curriculum shall grow out of the spontaneous interests and activities of children. Planning the curriculum in advance, therefore, is to these people anathema.

But if our argument is sound, that both the beginning point and the end-point of educational development must be in full view in constructing the curricula of our schools, then both should be included in the design of the curricula of the new education.

There are two great aims that should control the education of children. The first, the great intellectual aim of tolerant understanding of themselves and of the civilization in which they live and how it came to be; the second, the great integrative aim of maximum development of the capacities of self-expression. We should seek nothing less than maximum all-round growth — growth in intellectual understanding and attitudes of tolerance; growth in capacity for self-expression with one or more kinds of material: with the written and spoken word, with bodily gesture, stone, clay, marble, paint, music — in short, with any and all appropriate media.

The educative process, therefore, can be conceived graphically as a line of ascent along which a child develops from infancy to manhood, rising to increasingly mature heights of understanding and expression, and broadening stage by stage.

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V

To guarantee for each child maximum progress along his true line of educational growth, and broadening through far-reaching enriched experiences as one stage succeeds another, the school must not only explore his interests, his capacities, his needs at any stage of his development; it must also focus its mind constantly upon the stages to come—indeed, in the last analysis, upon the very end-point in adult civilization.¹ The curriculum maker, therefore, cannot draw these hypothetical lines of growth unless he sees clearly in advance the chief traits that he is attempting to cultivate in each child.

Hence our insistence that this job of curriculum construction is, in part at least, technological in character. It demands the intuitive flashes of the artist, certainly, to create the generalized attitudes that shall dictate the tone of the environment which is to surround the child. But it also demands knowledge and skill in the use of the tools of educational science, and untiring effort in their application, to bring about a sequential and continuous arrangement of curriculum materials that shall constitute the program of our schools.

We do not dare leave longer to chance—to spontaneous, overt symptoms of interest on the part of occasional pupils—the solution of this important and difficult problem of construction of a curriculum for maximum growth. The reaches of the problem are so great, the obstacles in the way of its solution so many and so difficult, that only by the utilization of all available techniques can we hope to consummate it.

Hence our plea for design in curriculum making in the new schools, for the use of scientific and technical knowl-

¹Of course, this end-point changes from decade to decade, from year to year, and for the growing individual himself from day to day.

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edge and tools, as well as of "hunches" and intuition. This does not imply that the units of work of the curriculum should be standardized, resolved into question and answer, all the details set out in advance to be learned. We would preserve the spontaneous and dynamic nature of these new projects, centers of interest, units of work. We would provide for their very non-uniformity, their variation in purpose, scope, and content. But we would have them selected and organized into the successive years of the school program on the basis of a skeleton of prearranged and carefully determined psychological outcomes. As the Curriculum Committee of the National Society for the Study of Education phrased the matter:

In this process of curriculum making, it is necessary that a teacher have at hand at any stage of his teaching an outline of the general attitudes, the finer appreciations, the important concepts and meanings, and the generalizations which he wishes to secure as part of the outcomes of his instruction. Not only must he have this outline of attitudes, appreciations, meanings, etc., which he sets as the goals of instruction, but, *to be reasonably sure that these come out of the instruction the activities of children (including all the kinds of work we do in the school) should be planned in outline form in advance.*¹

What is it that is to be planned in advance? Two things: first, an outline of the dynamic outcomes of education, the attitudes, appreciations, important concepts and meanings, and the generalizations which intelligent minds use in dealing with contemporary life (and planning in advance means preparing a carefully written record of them); and second, a sequence of optional activities and proposed units of subject matter

¹ Italics ours. From The Twenty-Sixth Yearbook of the National Society for the Study of Education, *The Foundations and Technique of Curriculum-Making: Part II, "The Foundations of Curriculum-Making,"* page 19. Public School Publishing Company, Bloomington, Illinois; 1926.

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which by trial have been found to have great promise of producing the desired outcomes.

vi

The "course of study" — as the outline planned in advance is technically known — should, therefore, state: first, the outcomes of education in the form of traits which the school is to produce; second, the proposed activities and materials. Take a single example. The school desires to produce attitudes of tolerant understanding — understanding of people, of institutions, of forces in society, of one's own inner emotional and intellectual processes. It is clear that to bring this about pupils must participate in activities that will give them practice in the grasp of meaning and of generalization, and that will surround learning with the appropriate intellectual and emotional tone. How can we be sure that the activities to be used will do that? Only by the experimental trial of a wide range of activities — the careful analysis of the activities themselves, the preparation of eyewitness records of what happens in the classroom, and the widespread use of objective measurement of results obtained. But especially do we need analysis of the activities which have been experimented upon, the preparation of a written record of their content, and predictions as to their comparative value for producing the desired outcomes. Here is the point of greatly needed experimental study.

For the most effective use of school time and in order to guarantee maximum growth, the constructive, the social, and the creative activities, as well as the intellectual ones, should be charted, written down, at least in broad outline, possibly in some detail. Thus the end-points of instruction in a given school (for example, the sixth or eighth grade of elementary education) should

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not only be visualized by teachers but should also be stated in cold print in the school's course of study.

Let us be more concrete concerning the items to be planned in advance. We said that the outline should contain a list of the intellectual and emotional traits to be developed. These should be phrased as the great guiding concepts and meanings, the chief generalizations and themes, that control intelligent thinking about modern life. These are the things which should be known by the teacher in advance, not the specific facts, skills, and minute experiences which the children are to deal with in building up their understanding.

Take, for example, any one of the host of problems of international affairs, industrial life, government, immigration, population, or those that contribute to effective individual living. How can tolerant understanding be developed? Only by studying at first hand concrete examples of these institutions and problems. Visits to factory, mill, other center of industry, or any examples which the local environment affords would be a part of this concrete approach. Industrial problems touching the life of the worker may be given color and meaning through actual contact with the worker's status and claims. The administration of local government, trial by jury, prison administration, the life in foreign quarters — multiply the list indefinitely — these are contacts which will illuminate and give significance to world problems of far-reaching import. The careful reading and analysis of primary sources containing vivid descriptive material are an important part of building up understanding. Nor is that all. Tolerant understanding implies remaking information, giving it a personal significance. Recognizing the problems will be insufficient — discussion of possible solutions based on available facts should be encouraged on the part of the

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pupils. Debating disputed points with fellow students; writing and speaking about these issues, institutions, and problems; searching libraries for facts about them; organizing information by preparing briefs, outlines, and summaries; reliving them in dramatic action; satirizing them in cartoon and rhyme; mapping them; graphing them — these are some of the school activities through which tolerant understanding may be developed.

Now the outline planned in advance should indicate clearly the great concepts to be taught, the crucial relationships, generalizations, and principles, and not the detailed experiences which have just been listed.

The need in practical curriculum making is, therefore, for a charted picture of the whole scheme which at the beginning of a year's work will enable the teacher to have in mind an outline of suggested activities from which particular ones will be selected to fit the special needs of her class that year. It means, furthermore, that the list of activities from which she selects her teaching units will have been analyzed previously so thoroughly that any one of them will give fairly sure promise of producing the needed outcomes.

Continuity of school growth can only be secured by continuity in the school program. The program, therefore, must be planned in advance, in broad outline and in some detail.

But our analysis, both at first hand and from the literature of the new schools, shows conclusively that in most of these new schools this outline of needed outcomes is not planned in advance.

The result of this lack of design is the lopsided curriculum to which we have referred — an undue amount of emphasis upon the local environment, the uneducative repetition of certain themes, and the existence of huge

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blind spots in the curriculum. Take that great core of the intellectual curriculum, for example, which deals with the way in which people live together — materials ordinarily included in the conventional course in the field of geography, economics, civics, history. The new schools devote a very great amount of time to the local community, the play city, various studies of foods, of transportation and communication, of housing, of clothing. Only rarely does the study of industrial and agricultural civilizations in the large engross the attention of pupils. Seemingly only by accident do basic epochs and movements of history get included in the course of study. The study of chivalry, for example, occupies a large section of one year's work in a fourth grade; in another the work of the year centers around the elaborate analysis of Greek life. But a comprehensive program of social sciences is lacking in the schools.

It is impossible to find in these schools, for example, a curriculum program designed to give an understanding of the current impact of the great agricultural nations of the earth upon the industrial nations which are their masters. We find little reference to the thrilling story of the unique industrial civilization which has been produced from Germany westward to Japan since 1800. We find interesting separate units of work devoted to a study of Holland, China, the desert life of the Bedouins. These have been selected, however, largely in the expressed interests of a few children or the personal interests of the teacher. They do not represent integral units in a carefully designed scheme for the curriculum of the whole school.

CHAPTER NINE

STILL MORE CRITICISM: IDEAS AND THINKING IN THE NEW SCHOOLS

i

AND that brings us directly to the second outstanding need for improvement in the new schools: a greater respect for and more systematic provision for ideas, for meaning, for intellect, for the power to think, for training in tolerant understanding.

The concept of the active school, important and far reaching as it is, will in itself not produce maximum all-round growth. The experience of the past thirty years proves that conclusively. The emphasis upon activity has led astray the proponents of growth. The criterion of learning by doing and the criterion of the active school have produced in many quarters merely a school which is physically active. In the first years of the child-centered school movement a busy régime of physical activity was inaugurated. The classroom came under the dominance of hammer and saw; the collection cases of the museum; the notebooks and scrapbooks of the open forum; the experiments and demonstrations, test tubes, measuring instruments, and records of the laboratory. As the child's larynx was released and talking was encouraged, the new schools went the whole distance and became garrulous. Many protagonists of a more orderly type of education condemned the whole philosophy of child-centered education because of the overt practices which they regarded as mere educational anarchy.

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Furthermore, the phrasings of the free education theories, not always clearly understood by the disciples who put them into practice in the classroom, also contributed to the confusion. Even Professor Kilpatrick's dictum, "activity leading to further activity," was misunderstood and practiced literally in many quarters. Whereas the old régime had been essentially dominated by the slogan of "knowledge for knowledge's sake," the new one well-nigh reversed it and subscribed to "activity for activity's sake."

Not that the disciples of the child-centered education would admit this, we must hasten to add. They would, indeed, deny it vigorously. But we have scrutinized their practices in the classroom, their described curricula, and their written record of procedure and achievement. The evidence is convincing that they have erred in unwillingness to define in advance and to provide systematically for the intellectual outcomes of their activities. The problem is very important and very difficult. Let us examine it further.

ii

The new schools are laudably uninterested in teaching isolated facts. Their theory, rather, gives a large rôle to the fundamental relationships underlying facts. They wish, furthermore, to have the child, as far as possible, initiate his own activities. Are they interested, however, in knowing in advance the particular relationships with which he will probably deal in those activities? By and large, they are not. They leave mostly to chance and to the succession of spontaneous events the evolution of ideas and generalizations.

The fine emphasis in these schools upon developing the child's attitude of curiosity, encouraging him in wanting to find out, keeping his interest at the bubbling

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point, has deferred attention from the particular problem of what the child is to find out and in what, specifically, he should be interested.

Now the school period is brief at best, and adult life is complex, intricate, widely ramifying. The problem of understanding it, of learning to adjust one's self to it, is difficult. Can we simplify this problem of adjustment by determining in advance those big concepts, those central meanings, those oft-recurring generalizations, which are most important for tolerant understanding of self and society? Can we analyze the natural, spontaneous interests of many untrammelled groups of children and determine in which activities the faint beginnings of these concepts and generalizations may be found, thus to discover which ones reveal the most promise of developing the better understanding of life's institutions? We are confident that we can, even though the new schools have not yet done so.

Do not mistake our criticism. We do not propose to determine in advance the details of the specific units of work. We do propose, however, to have a large array of units, analyzed in advance for their ideational possibilities, their concept-developing power; to determine what relationships of cause and effect may reasonably be expected to appear from participation in them. To the present time these analyses have not been made by the advocates of child-centered education or by the proponents of the scientific selection of concepts and generalizations. The latter, however, are awake to the need of evaluation and analysis and are now proposing that this process should be applied to the units of work of the child-centered schools.

There is an imperative need, therefore, that the school in planning its curriculum have before it adequate lists of the fundamental meanings, concepts, generalizations,

STILL MORE CRITICISM

and problems of contemporary society, and the controlling themes and movements which modern civilizations are rapidly evolving. The curriculum cannot be planned for effective growth unless the relative importance of these in human living is determined. Thinking and conduct are directed largely by cue meanings as well as by the tone of emotionalized attitudes. Understanding of the modern world and of human individual behavior, of the important causal connections of the animal and plant order, of the structure of the physical environment, all depend upon the mind's store of meanings and generalizations, upon cues to understanding.

Have studies been made of the cue concepts and generalizations of contemporary civilization, of human behavior, of the physical and natural environment? As for the first-mentioned field of the social studies, yes.¹ Elaborate investigations have been completed about which units of work dealing with various phases of the study of civilization can be well planned in advance. Similar studies of human behavior and of the physical and natural environment, however, are still lacking. Beginnings are being made and new inquiries are being pushed.

In spite of the availability of materials, the new schools are revealing a conspicuous lack of willingness to employ them. The criteria by which centers of interest, units of work, are selected too often partake of the nature of after-the-fact rationalizations. When records are kept of units of work, they are retrospective in nature, not actual eyewitness records of the learnings

¹ Investigations have been carried on in the social-science laboratory of the Lincoln School for the past six years. Some of these are already in print. See, e.g., Hockett, John A.: *A Determination of the Major Social Problems of American Life*; Bureau of Publications, Teachers College, Columbia University; 1927. Others will be published in the near future.

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which took place. The selection of units of work appears to be made essentially on the basis of child interest and the particular hobbies to which the teacher is partial. After the units have been completed, the school staff examines them in retrospect, writes them up, rationalizing what was done.

iii

The lack of design in curriculum making, therefore, reveals itself in no way more conspicuously than in the use of those intellectual materials that are to be utilized in the development of a generation of informed, thinking citizens. Now, skill in thinking comes only through practice in thinking. Practice in thinking demands a sequence of experiences in which pupils constantly confront questions and solve difficult problems. Practice in thinking is practice in drawing generalizations from concrete data, in choosing between alternatives, in withholding judgments, in discovering hidden relationships, in finding the connections between effects and their unknown causes.

Hence, in planning units of work as well as in organizing subjects of instruction, the need is for the curriculum maker consciously to select and arrange the activities and materials so as to provide for sequential practice in reflective thinking. This also will be accomplished only by planning the activities to be participated in, only by assembling the materials for reading and discussion, only by picking the excursions and field trips in such a designed fashion as constantly to confront the pupils with the task of generalization.

Repeatedly visitors to our schools report their conclusion that group discussion has not been directed skillfully for the purpose of drawing out the impor-

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tant relationships underlying facts. Again the lack of planning in advance! There is a great deal of informal talk but little critically directed thinking. Too often the oral work fails to give pupils rigorous practice in open-forum discussion, in the developmental interplay of mind on mind. The effective use of summaries, outlines, and briefs is all too frequently overlooked. There is often a failure to use written material advantageously for developing the power to think. Almost never, for example, have we seen true-false or multiple-choice testing devices used for teaching purposes. Occasionally they are used for examination to determine marks and reports. Their most important use, however, is for the stimulation of thinking and discussion. This use is ignored by the new schools. Furthermore, ideas actually developed in the units of work are seldom checked up by means of tests. The schools appear to shun technique.

Emphatically, intellectual development is avoided by many of these schools. They stand for informality and they secure the outcomes of informality. Their centers of interest (they are well named) lack intellectual rigor in plan and development. They are too often conspicuous examples of following the path of least resistance. Hence the new schools have frequently been accused of lacking the intellectual stamina for which certain of our private schools, on both sides of the Atlantic, have been famous. Thinking is indeed hard work — there is no harder work — yet there is no royal road to understanding; prolonged intellectual effort offers the only route. The important meanings are difficult of comprehension. They will not teach themselves. The new school is obligated to teach them. To be effective, therefore, it must plan in advance the manner of their development. When one considers

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the difficulty of understanding the contemporary order and the terrifying importance of comprehending it, one becomes convinced that the school does not dare leave this task to chance, unplanned for and untested.

CHAPTER TEN

CRITICISM CONTINUED: PROVISION FOR REPETITION IN THE NEW SCHOOL PROGRAM

i

THE school is the only social institution even partially equipped to prepare a generation of informed, thinking youth. On the intellectual side, therefore, ignoring for the time being the task of creative self-expression, the school confronts a great obligation and a great opportunity. It must consciously design its program to inform our youth adequately about self and society, and it must provide for practice in living deliberately with self and society.

It becomes necessary at this point, therefore, to say very plainly that the program of the new schools has tended to ignore this important task. They not only have had too little respect for ideas and systematic training in thinking, but in addition they have seriously neglected to apply the well-known findings of our contemporary psychology of practice. Let us review the whole matter.

ii

In the long run the intelligent person is the informed person. In the long run the intelligent person is he who has on tap a vast array of meanings, concepts, generalizations, and skills. We make no new pronouncement. Our statement is a truism of contemporary psychology. The statement does not imply, of course, that information and skill can take the place of

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native intellectual capacity or of fine orienting propulsive attitudes. The latter direct conduct and the former must be predicated for intelligent living. But we repeat that for intelligent living one must also be master of those crucial skills which are the very intellectual foundation of living together.

For example, understanding of one's self and of social life and communication with one's fellows demands the ability to speak clearly and to interpret the written word. Hence the school's task of building up a vocabulary of important concepts and meanings. Hence, also, the necessity that the school develop as early as convenient a mastery of the tool of reading. Again, tolerant understanding of one's self and the civilization in which one lives depends upon a great store of the concepts and generalizations which are true cues to tolerant understanding. One cannot reason in a vacuum. Hence the importance that the schools shall guarantee the development and retention of essential forms of vocabulary, the universally useful concepts, meanings, generalizations, and a few constantly used techniques — those of reckoning, writing, talking, spelling, the facts of map location, etc.

In short, the school as the only preparatory educational institution is obligated to develop in youth the mastery of a few essential skills. Some of these skills are crucial in importance; those which are crucial are also few in number. Hence we are not demanding a continuance of the practice of the conventional schools in devoting most of the energies of children to the mastery of skills. We are asking merely for an intelligent determination of those skills that are constantly used by most people and the definite provision for the mastery of them before the end of the child's school career.

CRITICISM CONTINUED

iii

How can the school guarantee this mastery? Only by providing for practice in the use of those skills in its program of work. Practice implies repetition, planned recurrence. Our problem, therefore, is one of the psychology of drill.

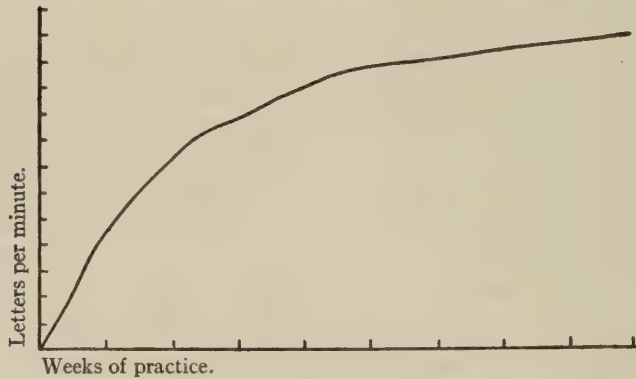
Now drill is anathema to many of the proponents of the new education. Drill was the chief characteristic of the learning and teaching process in the conventional school; so, many of the rebellious leaders of the new schools have cast drill out of their thinking. And in committing themselves to an indiscriminate blanket reform of the whole educative process, they have neglected an important psychological tool and have tended to defeat one part of their own program.

At this point we must turn for help to the educational scientists. During the development of scientific psychology in the past thirty years an important body of knowledge has been accumulated by scientific analysis of the processes of acquiring skill. Scores of objective studies¹ have been made of the processes by which one learns to read; to add, subtract, multiply, and divide; to write; and to spell. The techniques and the findings of these studies of learning and forgetting are now common knowledge. Nevertheless most of the new schools are either unaware of them or ignore them in framing their programs.

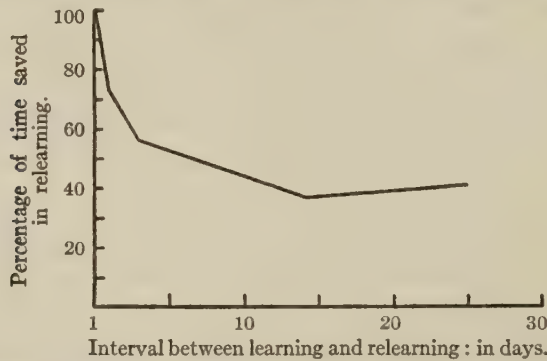
The studies of learning and forgetting make very clear indeed the imperative necessity of repetition in learning.

¹ Excellent summaries of them can be found in many sources. For example: Thorndike, E. L., *Educational Psychology* (Vol. II, "The Psychology of Learning," Second Edition) (Teachers College, Columbia University; 1910); The Eighteenth Yearbook of the National Society for the Study of Education, Part II, "Economy of Time in Learning" (University of Chicago Press; 1918); and other important summarizing sources, such as Gray, W. S., *Summary of Investigations Relating to Reading* (Department of Education, University of Chicago; 1925).

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Approximate average curve of practice in telegraphic sending.



The approximate curve of forgetting for poetry learned to the point of two successful reproductions. (Drawn from data of Radossawljewitsch and Magneff.)¹

The shape of the learning curve and that of the forgetting curve presented here illustrate this clearly. It is not enough for a pupil to confront $8 + 7 = 15$ once or even a few times. He must deal with it repeatedly in order that the association between "8 and 7 added" and "15" be permanently fixed. One or even a few sittings at the typewriter do not produce the intricate sensorimotor coördinations which are demanded of the skilled typist. A few sessions on the tennis court were

¹ From Thorndike, E. L.: *Educational Psychology*: Vol. II, "The Psychology of Learning." Copyright 1910 by Teachers College, Columbia University. Used by permission.

CRITICISM CONTINUED

not sufficient to produce Tilden, Richards, Cochet. The carpenter apprentice spends months, years, in mastering the techniques of his trade. We need not cite more of these obvious examples of the need for verbatim repetition in acquiring skill.

We doubt, furthermore, whether it is necessary to illustrate the need for repetition to guarantee the retention of the skill. Examples rush to mind from our own experiences of the rapid fading out of intellectual techniques in the absence of use. Even the creative artist is a grubbing student of technique. Only through a huge number of repetitions does he lift himself above the dead level of mediocrity.

iv

It is not only the associations of arithmetic, the specific connections between words and order of letters in spelling, the sensorimotor coördinations of the manual skills, that must be subjected to repetition. The principle of recurrence is a fundamental principle of curriculum construction. It must be applied to all the materials of the curriculum. For example, to guarantee constant broadening and understanding, the great guiding concepts and generalizations of human thought must recur in the curriculum. Again and again they should recur — not merely as verbatim repetition of phrases and relationships; rather in a multitude of varied settings, in a constantly changing kaleidoscope of example.

Correspondingly, children will mature in the power of generalization only by constant practice in drawing increasingly mature generalizations. The pupil must be confronted by a succession of thinking situations — alternatives from which to choose, concrete data from which to draw generalizations. Thus only by years of

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practice in reflection can a thinking citizenry be produced in our schools.

We must distinguish, therefore, two kinds of recurrence that the curriculum maker must consciously provide for. First, the planned recurrence of the great controlling concepts and generalizations that are basic to tolerant understanding. Second, the verbatim repetition of the skills; for example, the several hundred processes of arithmetical computation, legibility in handwriting, the habitual control of a few thousand commonly used words in spelling, the visual and motor mastery of key facts of map location.

V

The stage has been set for a consideration of the rôle of repetition in the new schools. How do the dicta of activity, of realness, of child interest, jibe with the recognized necessity for repetition in the educative process? Are the new schools making sure that children will become masters of the socially needed techniques basic to intelligent living?

We must not miss sight of an important assumption that the new education has made concerning learning, an assumption which appears to be at variance with the principle of repetition which we have just stated. It is assumed in the child-centered education that learning not only takes place most effectively, but that its results are best transferred and retained under the white heat of enthusiasm; that is, under concentrated attack upon a real-life situation. Therefore those who have substituted centers of interest for school subjects have pinned their faith to the supposedly greater impressive power of concentrated learning in the so-called real-life situation.

CRITICISM CONTINUED

The child-centered schools not only subscribe to the theory; they apply it. For example, in one of the better known schools the unifying job of one of the elementary grades is the operation of the school store. The pupils purchase the supplies, run the store during certain hours of the day, handle stock, sell goods, keep accounts, make inventories, make change, carry on banking, approve bills, and borrow money from the school bank with which to carry on their activities. Once each week the entire class participates in a thoroughgoing check-up of the financial standing of the store.

The school depends in this year on this real-life situation for the learning of number. Pupils are supposed to be responsible for accuracy and promptness in handling number in this situation as they are in later adult life. In the preceding school years, however, no definite drill has been given in the handling of the number processes. These have only been encountered casually and infrequently in number games and in the centers of interest of the lower grades.

What happened when that third grade began to keep store? First, the need for skill in number became clearly evident to the children. This was the moment for the introduction of some well-motivated drill. Economical and efficient practice exercises are available which could have been used at that point. Instead, the children themselves constructed addition and multiplication charts to facilitate the making of change. For weeks purchases, sales, and other transactions involving number were carried on by means of hasty and inaccurate consultations with these pupil-made charts. The result was conspicuous intellectual waste, frequent irritation and delay, the hampering of the whole development of the social group. The energy

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and the time of the class, which would have been saved by abstracting these facts from the real situation and drilling upon them for a time, was taken instead from far more important group activities. The weekly check-up involved the labor of a whole tiresome morning with some of the children as uninterested in the process as are the slower members of any formal arithmetic recitation.

At this point an important generalization can be stated concerning the practices of the new school with respect to drill. (The learning of difficult abstract techniques is put off until the child confronts a real-life situation. He then recognizes a personal need for them. The assumption is made at that point that his recognition will bring about a desire on his part to learn them, and that thereby learning will take place under effective conditions of concentration.) This principle not only results in postponing the arithmetical and writing skills until the intermediate grades (a practice in which many students of education would concur) but also sometimes results in postponing learning to read until the ages of eight, nine, or ten. With this practice very few educators would concur, especially because of the wastefulness of ignoring a basic tool for the establishment of understanding and communication.

The practices of the child-centered schools reveal another principle; that is, the school shall contrive to bring the need for skill to the attention of the child in such a dynamic way as to arouse a desire for it. The various centers of interest which compose the curriculum are being analyzed in these days to show that they provide opportunity for skill. We saw in the boat study a few examples of skills which were developed as the result of this unit, but they were astonishingly few.

CRITICISM CONTINUED

Let us investigate other implications of this development of skill through centers of interest.

Consider, for example, the development of habits of accuracy in measurement and in the handling of number. In a unit of work like the study of transportation, the child-centered program would provide an opportunity for the pupil to measure and reckon in constructing trains, boats, airplanes, etc. That is, the unit would provide not only for his growth in mastery of certain concepts, meanings, and generalizations, but also for necessary skills. These are to be employed "whenever the child encounters his real need for them." His need, however, may be evanescent and childlike, and the concepts and skills in question will be utilized in the activities only once, twice, or at most a few times.

We must remember also that the skills are employed on the level of child use, obviously a very inaccurate standard. For example, the nine-year-old child in the third grade measuring his drawings preparatory to the making of a boat, or measuring a block of wood in the shop is satisfied, and should be satisfied, with a somewhat approximate measurement. A boat supposed to be one foot long will satisfy his need equally well if it is eleven inches long. He therefore is satisfied, and rightly, with a crude approximation.

Nevertheless the application of the theory in the successive grades of the school will defeat entirely the need for control over more accurate handling of the concepts of space and number. At this point we see that one of the fundamental aims of the child-centered schools is not met by their practices. They desire, for example, efficient habits of work and of thinking. Obviously these cannot be produced without much practice in the accurate handling of number and increasing accuracy in measurement in the higher grades of the

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school. Viewed from this standpoint, the curriculum of the child-centered school, multiplying a thousand-fold the single instance to which we have referred, becomes an agency for the production of superficiality.

There are child-centered schools which, having made in their earlier years the mistakes to which we have referred, have already corrected their practices. In one school, for example, standard tests in reading, arithmetic, spelling, and other fields revealed at the end of the third year of the school's existence a distressing lack of mastery. The staff frankly confronted the obligation raised by the giving of these tests and in the following year provided for the use of systematic practice exercises. These were not permitted, however, to take the place of dynamic activities — the management of the store, and the like. They were simply interjected as economical practice devices after the social need for them had been encountered in the development of the centers of interest themselves. Repetition of the standard test the following year showed that the pupils had not only engaged in relatively the same real-life activities of the year preceding, but, in addition, they exceeded pupils of conventional schools whose energies had been largely devoted to the mastery of skill.

One final point about "realness." Children are enormously interested in learning. The task of developing a skill in arithmetic, in oral or written speech, in spelling, can in itself be of thrilling interest to children.¹ Witness the hundreds of classrooms in which stimulating teachers produce conditions of effective concentrated learning in the skills, even though the work has not been initiated by children, and even though at the moment there is little recognition by them that the work

¹ Granted a dynamic teacher, and all education, either child-centered or formal, should predicate that.

CRITICISM CONTINUED

will be of value. The curriculum is composed of a wide variety of learning activities. Many children will be as interested in puzzling out intellectual situations as in hammering and sawing; some, much more so.

This fact brings up difficult general suggestions concerning the most desirable conditions for learning. Would not children grow more completely in a given amount of school time with a curriculum made up, on the one hand, of a combination of dynamic activities and, on the other hand, of a minimum of carefully planned practice exercises, partly child-centered, partly adult, but always of real interest to the pupils? To guarantee maximum growth in tolerant understanding, are we not obligated to plan in advance the activities and materials of instruction — to adopt a program of planning in advance?

CHAPTER ELEVEN

INTRODUCING THE ARTS

i

WE have reached a transition point in our consideration of the new education.

In the foregoing chapters we have considered the methods by which the new schools introduce youth to an understanding of themselves and of the ways in which people live together. Our discussions of the centers of interest and of academic school subjects dealt essentially with that part of the curriculum that is ideational, more completely intellectual and adaptive. It neglected the creative, the rhythmic, the artistic.

The real aim of education, however, is the all-round growth of the child. His entire being is to be developed, all his powers and their integration in advancing experience. The body is to be educated as well as the mind; the rhythmic capacities, as well as the abstract intelligence. Individuality, the true outcome sought in education, is the harmonious integration of all these powers. Every increment of human experience is a delicate integration of a great range of widely varying traits.

There are, we said, two central purposes for the school: Tolerant understanding, adaptation to one's environment! Creative self-expression!

Apparently antithetical, they are really coördinate and supplementary. On the one hand the school strives to guarantee the successful preparation of the child to live with the society around him. On the other it must provide opportunities for drawing out to the maximum the creative capacities within him.

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Far from really being antithetical, therefore, the former aim cannot be consummated except by means of the latter. Intellectual understanding has been phrased throughout this book as one of the great aims of the school. But understanding can be produced only through the reconstruction of experience of the children themselves. One learns to adapt himself to the physical world and to his fellows who people it only by prolonged experience in assimilating it. True understanding either of self or of society involves both the process of adaptation and that of creativeness.

Correspondingly, the curriculum of the schools has two essential foci — first, the materials and activities through which understanding can be successfully acquired; second, a continuous stream of creative activities.

ii

In the foregoing chapters we have paid little attention to the creative side of experience and of education. With maximum all-round growth as the desideratum, however, it becomes necessary to examine phases of growth other than the purely intellectual. To do so we shall turn from the ideational aspects of the curriculum — the natural, physical, and social sciences, for example — to the arts — music, bodily education, painting, drawing and sculpture, writing, dramatics.

For convenience, we can distinguish between these content materials we have been discussing and the arts to which we now turn. In the former, meanings, generalizations, and skills — content in which the intellectual element predominates — occupy the center of the stage. In the latter, a leading rôle is given to the creative, inventive processes. There appear to be two kinds of effort required in learning — acquisitive effort

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and creative effort. There is no essential conflict between the two. Both are necessary.

In times past the subjects of the conventional school have been almost solely concerned with the imparting of knowledge. The acquiring of skills and facts was considered the scholar's chief business. Hence, for convenience, we think of the process of learning under the conventional order as being essentially that of acquisition — taking on meanings, statements of cause and effect, and skills. Knowledge usurped and kept the field to the exclusion of the rôle of experience. We see, therefore, that the school subjects were organized on a thoroughgoing belief in the efficacy of adjustment. Furthermore, under the sway of the evolutionary movement the psychologists rationalized the practices of the schoolmen and produced the doctrine of adaptation. Acquiring something outside one, learning what was set before one, adapting one's self to what was around one, was regarded as the essence of learning. And the corresponding goal was the attitude of acquiescence. Naturally, therefore, in the formative days of the school the concentration of the minds of theorists as well as of practitioners upon adaptation deflected interest from the creative aspects of learning and experience.

iii

Under the impulse of the current educational revolution, however, assimilation is coming to be regarded as the central element in effective learning. The individual grows only as he actively builds into his previous experience new reconstructions of meanings, feelings, perspectives, skills, what not. Hence, in our day we are recognizing that the process of creating the new is not only basic to the development of individuality; it

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is a very important element in the growth of understanding.

What then are the essentials of the creative process?

The essentials of the creative process are invention and complete integration. Note the two distinct elements. First, invention, uniqueness, the making of something new; second, completeness of integration — the weaving into intimate relationship of interdependent elements, each contributing its necessary component — a unique meaning or feeling, a new generalization, attitude. The product becomes truly creative art only with the presence in right relationships of the various interdependent elements.

The very essence of the creative act, therefore, is original portrayal and completeness. It must be original to the individual making it. It does not matter if the same act has been performed millions of times by other people, but if it is new to that individual and if it is complete in the sense of being an integration of interdependent elements, it is creative. Furthermore, the creative process is not restricted to so-called artistic media for its successful development. It is carried on alike with light and color, with physical gesture, with oral and written speech, with tone, with the crass materials of the modern world — wood, stone, iron, leather.

It is perhaps the rarest contribution of the new schools, conspicuous among many, that they are discovering that the creative process may be developed with any kind of material. Formerly it was thought that the creative artist worked only with the materials of the graphic and plastic arts. Because the painter produced mysterious effects with light, the man on the street set him aside, along with the musician, the poet, the actor, as a producer of inexplicable harmonies. It

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remains for us in the twentieth century, however, to confront the ordeal of analyzing the creative act. And this one fact we know clearly — that neither the engineer nor the shoemaker, the cabinetmaker, the machinist, the bacteriologist, the farmer, the housewife, needs be hampered in becoming a creative artist because of the materials with which he or she works. We must learn to bring into the school, therefore, every conceivable kind of material through which the creative act can find expression.

iv

An important problem confronts us at this point. To what extent do the various materials of the curriculum lend themselves to the creative process?

In their provision for creative expression the materials of the school curriculum vary from zero in the case of the verbatim skills — computation, writing, spelling, etc. — to a high maximum in the case of the arts — music, painting and sculpture, literature, etc. The materials of the curriculum, therefore, can be conceived as distributed along a scale of creative self-expression. At the extreme left, those materials learned essentially by verbatim repetition; in the center of the scale, those in which the central process of learning meanings and their application is recurrence in varied settings; at the right, those activities and materials in which the essence of learning is subjective re-creation of inner experiences.

First, let us consider creativeness and the skills. For economy of learning the habit-forming processes of arithmetic, spelling, writing, map location, should ignore the creative act. Learning to multiply nine by seven is an example of complete adaptation, not of invention. The child is to acquire an association which the race

[146]

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has produced by great effort. He is to adapt himself to his environment. The child himself is not to invent anything. He is to build into his mental equipment an association, the significance of which has been discovered by earlier men.

In the invention of the number system itself earlier men, of course, employed their creative faculties, but in learning this completed formulation their children merely acquire it by verbatim repetition. The task of the schools, therefore, in the mastery of the skills is to provide a scheme of graduated practice by which race experience can be passed on from one generation to another economically. For economical and effective learning, therefore, the recombination of elements in, say, a new set of number relationships is not desired. The task of the school is not to originate a new number system; it is to make it easy for the child to acquire, to take on, to learn, an old one. Thus, in the actual acquiring of a skill there is little or no place for creative activity.

However, the process of acquiring a skill may resemble the creative artistic process in one respect; namely, the will to learn. Learning becomes effective to the extent that a desire or will to acquire a particular skill or fact is awakened. This will to learn, this determination to master the skill, is analogous, but only analogous, to the urge to create, which is the first step of the artist's problem. In mastering the computational skills, for example, the child may feel a need for a particular number process. At that point the school suggests a short cut, learning a set of number facts. The child's decision — either tacit or expressed — to acquire that set of number facts is a central step in the learning process. It is a sad commentary on the old school practice that almost never has it been provoca-

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tive of this will to learn. Rarely has it expedited the mastery of skills by this initiating and vitalizing urge toward mastery. The new school is achieving this result more effectively.

Furthermore, after a skill is acquired, the learner's use of it may resemble another step in the creative process. He may make unique and original applications of the acquired skills and facts. Having learned the skill, the very use that he makes of it depends to some extent upon his inventive ability, upon the extent to which he recognizes situations in which his previous learning is applicable. At this point, also, the conventional school has failed. Rarely has it provided opportunity for the "creative" use of an acquired skill. It has assumed that the child will discover applications. The use of the skill, as well as the initial learning of it, has been formularized. Skills have been imposed, regardless of whether a need was felt inside the learner for their acquisition. Their use was postponed to a vague future.

Let it be clear, therefore, that when we refer to the skills as providing little or no opportunity for creative activity, we are speaking relatively. There are certain steps in verbatim learning that are quite analogous to those utilized in the creative process. Hence the distinction between creative learning and acquisitive learning is not absolute. They are not marked off from one another by sharply defined limits. They may actually overlap.¹

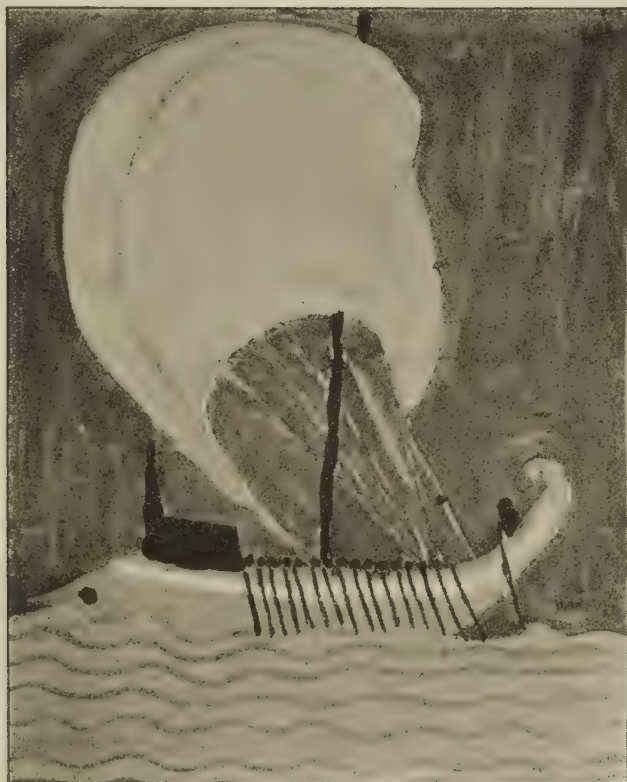
¹ See Raup, R. B.: *Complacency: the Foundation of Human Behavior*, pages 151-152 (The Macmillan Company, New York; 1925), which says of this problem:

"The student of behavior has been considerably embarrassed by the lack of biological and theoretical support for the conception of habit as a *creative* affair and not merely as a *repetitive* affair. The fact of the pattern construction would tend to relieve such embarrassment, for, to repeat, when a pattern is activated by any stimulus whatever, it does, by its very nature, as differences in potential, release the acts or patterns which have served it in the past; these, in their turn, release or



The Lincoln School of Teachers College

Clay modeling by pupils of the third grade, showing how intellectual interests also take graphic form in clay.



The Lincoln School of Teachers College

Painting of a ship made in connection with a study of transportation.

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V

Let us recur to the figure of the scale of creativeness on which we have located the curriculum materials known as "the skills."

To what extent do the content materials of the curriculum lend themselves to the creative process? We refer to those materials that appear in the conventional school under the captions of history, geography, and the other social studies, the natural and physical sciences, home economics, industrial arts, etc. These form the crux of the intellectual curriculum. These provide the nucleus of understanding.

Now, it is a truism of modern psychology that learning is effective only when it is truly assimilated. Understanding develops only as the child makes race experience his own. The meanings and relationships of human group living, of the physical and natural world, of individual behavior, can be truly made a part of the experience of the learner only by assimilation, that is, by re-creation. Again, therefore, we meet the principle, enunciated so well by Dewey, that growth advances only by reconstruction of experience.

These intellectual studies as well as the arts — music, painting, etc. — reveal much more marked opportunities for inventive expression than do the verbatim skills. Witness the wide scope of activity in these fields in which meaning and generalization play the central part. The field not only compasses a wide intellectual scope, it embraces as well the materials and activities of the very arts themselves. Note, for

activate other patterns, and so on. We do have here the possibility of great numbers of acts, not necessarily stimulated, except very indirectly, by elements of the environment, acts which can combine in new ways as they 'seek the environment' and interact with it. A habit thus may be a creative affair and at the same time the product of past experience and biologically accounted for. In fact, the human being has few habits which are not thus creative to some degree."

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example, the frequent opportunities for original and constructive writing, the preparation of outlines, summaries, and briefs for open forum and debate. The graphic arts find a place in the representative recording of results of experimentation, in the drawing of cartoons, graphs, and pictographs, in the dramatization of original plays. The making of exhibits draws upon a variety of kinds of handwork, pictorial activities, and demands as well the exercise of organizing and planning abilities. All the processes of the school, therefore, that deal with the understanding of self and society provide almost countless opportunities for the utilization of inventive effort and the development of the creative attitude of mind. The fault of the school in the past has been that it has acted as if it considered that understanding could be developed only through memorizing and reasoning stimulated by set problems.

The task of the curriculum maker in the social studies and in the natural and physical sciences is, therefore, twofold. On the one hand the provision of activities for the free play of the creative capacities of children; and on the other, of activities and materials through which can be acquired the meanings and generalizations which the race has already accumulated. We repeat that the process of assimilation is the heart of learning in this field. A child will understand the industrial world around him, the family and the neighborhood, the community life, the causes of changes in the modern world, only when he has made them his own by reproducing them in the materials of his own experience. He shall not merely read descriptions of society and repeat the phrases and words of his elders in depicting it. His understanding of that society will develop only as he assimilates the outside world into his own nervous life through original re-creation.

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vi

We have seen that the materials of the school curriculum range themselves along a scale of creativeness. The skills stand at one extreme, providing little opportunity for the creative act. The ideational materials of meaning and generalization stand in the middle, revealing considerable opportunity for its display.

At the opposite pole from the skills, therefore, are the arts which are especially adapted to creative effort. In the succeeding chapters we shall discuss the reconstruction of the separate arts in the school — rhythms and bodily training, music, drawing, painting and sculpture, writing, dramatics. First, however, a preliminary survey of the characteristics of the creative arts.

How do the arts differ from the social sciences and the other content materials of the school? The two gross fields are far from being mutually exclusive. The ideational materials, even the skills, as well as the arts, make use of some of the same processes. There is, however, a fairly clear distinction between them.

The chief distinction is that of rhythm. Note, for example, the fundamental rhythmic basis of the dance, of all bodily gesture, of that supreme integrative art of dramatics. Consider the rôle of rhythm in poetry, in other forms of oral and written speech, and the strikingly pronounced rhythmic base of music. Even in the pictorial arts of painting, sculpture, and in the great anonymous art of architecture the artist's vision is set forth with a deep-seated rhythmic tone. To understand the arts, therefore, we must investigate the rhythmic basis of living and the rôle of rhythm in scholastic education.

Our comments on rhythm should not be interpreted to mean that the sensorimotor skills do not have a

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rhythmic base. As a result of two decades of psychological investigation, we know full well the important rhythmic foundation of handwriting¹ and reading, typewriting, and other manual skills. Nevertheless, the intellectual skills — spelling, computation, map location — and the other ideational materials of the school utilize rhythmic activity to only a limited extent. Our first comment, therefore, distinguishing the arts from the other materials of the curriculum, is that we shall find that rhythm plays a much larger part in the arts than in the skills and content divisions.

In the second place, the arts utilize the dramatic. Feeling plays an important directive and interpretative rôle. In the social, natural, and physical sciences, on the other hand, intellect, ideas, meanings, and generalizations occupy the strategic rôle. The great goal is the building of attitudes of tolerant understanding. Although every attitude, indeed every increment of human experience, is shot through with emotion, the very purpose of the sciences is the subordination of emotion to meaning and generalization. The essential purpose of the arts, on the other hand, gives to emotion a directive rôle.

This stricture does not imply that ideas, meanings, concepts, and generalizations play an unimportant rôle in the arts. Both the arts and the intellectual work of the school are constituted of ideas and meanings. For example, creative writing — poetry, essay, and story — has a great intellectual core; ideas are coördinate with rhythm. It is doubtful, furthermore, whether any great creative artist, even in music, in the

¹ For example, see Freeman, F. N.: *The Handwriting Movement*, Supplementary Educational Monographs, Vol. 2, No. 3 (University of Chicago Press; 1918); Buswell, G. T.: *The Fundamental Reading Habits*, Supplementary Educational Monographs, Number 17 (Department of Education, University of Chicago; 1922).

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dance, in the plastic or graphic arts, produces his results devoid of meaning. Meaning of some type is there, even if it is only in the vague undefined sense of some hidden essence or central force. However, the arts of gesture and of musical and pictorial representation — the dance, music, painting, sculpture, etc. — provide less opportunity for the play of ideas.

In summary, therefore, conceive of the materials of the curriculum as scattered along intellectual and rhythmic scales. The intellectual skills and the social, natural, and physical sciences stand high on the ideational scale and low on the scale of rhythm. Conversely, the arts stand high on the rhythmic scale and low on the intellectual scale.

Our preliminary survey shows that we must make a further analysis of rhythm and of its utilization in the arts. We must canvass music, bodily training, literature, painting, sculpture, dramatics. We must analyze their rhythmic as well as their intellectual composition. First, however, the rhythmic basis of life and its application in school education.

CHAPTER TWELVE

THE RHYTHMIC BASIS OF LIFE

i

"PERSONALITY is an orchestration of rhythms."

"An orchestration of rhythms!" Harmonious or halting — that's what we are! That's what a personality is — essentially an integration of the rhythmic action of several hundred bodily organs.

The most conspicuous and obvious of these rhythmic actions is that pulsating throb which sends the blood circulating on its periodic rounds. From birth to death the heartbeat serves as the crucial basis of all organic life and its continued expression. And synchronized with it the rhythm of breathing, an equally basic periodicity. Like delicate barometers these two register the most imperceptible changes in the human organism, and their altered rhythms serve as ever-present indices of the individual's mastery of his physical and emotional self.¹

For as rhythm is basic to all life, so it is also basic to individuality. It is the source of all those fine nuances, gradations, and variations which make up unique personalities.

The outlines of physical individuality begin to appear in earliest infancy; through childhood their growth is the cumulative integration of a great variety of rhythmic movements. The child learns to walk at a rate

¹ Wundt, Wilhelm: *Grundzüge der Physiologischen Psychologie* (Wilhelm Engelmann, Leipzig; 1893). Scripture, E. W.: *The New Psychology* (Charles Scribner's Sons, New York; 1898). Bücher, Karl: *Arbeit und Rhythmus*, 5th Edition, Chapters I and II (Leipzig; 1919). Macdougall, Robert: "Rhythm," *Psychological Review*; Vol. 10, No. 1, pages 15-36; January, 1903.



Courtesy of Ruth Doing

Rhythm develops both physical grace and emotional stability.

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and swing of locomotion which is determined by his own peculiar physical make-up. The result in posture, in carriage of the body, in the coördination of arm and leg movements, is unique, individual.

He learns to speak, also, in an accent and rhythm exclusively his own. The flow of oral speech, like the time-pattern of walking, may be staccato or legato, nervous or phlegmatic, may be colored noticeably or subtly by habits endemic to the child's immediate environment, but it is always characteristic of him as an individual. In the setting of its accompanying facial, hand, and arm gestures, speech is a peculiar product of the physical constitution of a person; and it is typical precisely of no other person.

The unique quality of the particular motor coördinations which a person achieves manifests itself nowhere quite so obviously as in games. What more singular revelation of individuality can one find than that set forth upon the tennis court, the baseball field, the golf links, in skating? The overt response to more obvious rhythm such as that involved in the playing of musical instruments — the piano, the violin, the harp, the drum — also reveals individuality.

Just as the integrated character of the response of the singer, the violinist, the pianist, is revealed in the completeness with which his physical organism responds to the periods and pulsations of the music, so, too, the characteristic rhythmic tendencies of a person may be revealed in the dance. The dance, an instrument for re-creating in space-motion the time-motions of music, utilizes distinctive physical rhythms to express the moving mental and emotional rhythms within. Whether in the ballroom or on the stage, the particular rhythmic capacities of an individual are expressed in his response to music. The body sways, the torso

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moves from pose to posture through the intricate pattern of the dance; the head follows with nods and turns — arms, fingers, scores of unseen muscles, orchestrate together.

Continuing in the field of physical movement, there is a rhythm, peculiar to himself alone, with which an individual approaches any task, any activity. One writes, for example, with a certain characteristic coördination of arm, wrist, hand, and finger musculature, and Freeman has shown that rhythm of movement is very highly connected with quality of product.¹ The result is affected as much by his thought-ways, his habits of attention, as the process of writing is by the particular instruments he uses for recording his ideas. The typist at the typewriter, the stenographer manipulating her abstract symbols, the bookkeeper entering accounts in a ledger, the artist lettering a design, a purchaser signing a check, a schoolboy copying dictation — all may be manipulating written symbols with different tools and to different ends, but the integration of personal rhythms is individual and distinctive of each.

ii

The written sentence itself may also be an exponent of personality. The graceful alternation or the abrupt, incisive movement of the successive sentences through which we communicate in writing is the meter characteristic of our own ways of responding. Sievers,² the German philologist, reported more than thirty years ago that as a result of his researches into written style he could detect authorship from a study of sentence

¹ Freeman, F. N. *The Handwriting Movement*. University of Chicago Press; 1918.

² Sievers, Georg Eduard. *Grundzüge der Phonetik*. Breitkopf und Hartel, 1893.

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and paragraph construction. How much comprehension, indeed, is illuminated by familiarity with the vocal habits of a writer! The resonant quality of the author's voice ringing in our ears adds with recurrent intensity a kind of fourth dimensional meaning. Without this added dimension the reproduction in our own rhythmic system of the author's peculiar accentual phrasings is retarded.

Contrast likewise the ponderous flowing sentences of Dickens, Thackeray, and the other early Victorians, or even of our own Woodrow Wilson, with the staccato, explosive, sharply etched speech modes of our modern contemporaries in prose and verse. Mary Austen reminds us in this connection that the occupational life of an individual reveals itself even in characteristic phrasings, and gives as an example the rise and fall of the rail-splitter's ax in Lincoln's never-to-be-forgotten lines, "*Government of the people, by the people, and for the people.*"

From other sources—the vocations, for instance—we are assured that every activity, every occupational act or mode of living, has its own rhythmic pattern. Into this the individual participant must fit the rate and cadence of his own physiologically conditioned motility, or pay the price of maladjustment. Within limits rhythmic capacities are capable of modification through practice. So the individual gradually merges his own rhythm with that of his occupation. To the extent that either willingly or under compulsion a worker achieves rapport with the rhythms of his task, efficiency is achieved. Efficiency is essentially conservation of movement. It involves reducing the non-essential motions, interferences, and distractions in order that the path may be clear for the automatically recurring cycle of movements that make up a given task.

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Sears¹ has pointed out that irregular activity or "unrhythmical movements are in a much greater sense consumers of energy [than rhythmic activity] in that every new operation demands a new action of the intellect. In a word, rhythm lightens and facilitates labor." Whether this applies with equal force to mental activities is not yet determined. We lack data from which to infer positively that all mental activities follow a definite rhythmic pattern that is original with each individual.

However, psychologists have not been unaware of a certain tendency toward periodicity in mental life. They have recognized clearly, for instance, the intermittent nature of attention. Impressions are not taken in continuously. They ebb and flow. They succeed each other in swift surges of light and darkness. Attention seems to be a kaleidoscopic flashlight series of swiftly successive discrete experiences. Other rhythmic phenomena of mental life have been revealed in studies made by psychologists of rate of tapping, of grouping in estimating numbers, and in discriminating successive sounds as to pitch, intensity, and quality. As far back as forty years ago, psychologists pointed out the tendency of individuals to group motor activities in rhythmic order.²

More recently, laboratory investigations of readings have been devoted to elaborate analyses of eye movements. It has been found that, although the forward

¹ Sears, Charles H. *Clark University Studies in Rhythm*. Clark University, Worcester, Massachusetts; 1902.

² Bolton: "Rhythm," *The American Journal of Psychology*, Vol. VI, page 214; 1893. Stevens: "On the Time Sense," *Mind*, Vol. XI, page 393; 1886. Scripture, E. W.: *Thinking, Feeling, Doing*, Chapter 19 (Meadville; 1895). Ribot, Theodule: *Psychologie der Gefühle* (Oskar Bonde, Altenburg; 1903); *Psychology of the Emotions*, English Translation (Charles Scribner's Sons, New York; 1911). Jastrow, Joseph: *Time Relations of Mental Phenomena* (N. D. C. Hodges, New York; 1890).

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movements of the eye in reading are very irregular, punctuated with many pauses, the sweep back to the beginning of the next line is usually a single quick movement. The best readers are those whose eyes make the longest and most regular sweeps, with fewer fixations or pauses across the lines and down the page.¹

iii

If the argument is not already sufficiently conclusive, we have to support us a host of important examples and analogies in the natural and physical world. Physical phenomena, too, can be shown to move through characteristic rhythmic cycles — periods of activity alternating with others of rest. With some the rhythm is simple and relatively easily detected. With others the rhythm is more complex in pattern, embedded in a network of counter rhythms. Not only is the pattern more complicated, but great variations in scope are also revealed.

Physicists recognize light as “a form of vibration in the luminiferous ether.” These vibrations are known to be characterized by variations in rate, amplitude, and complexity, which, as they strike the retina, give rise to color sensations of varying intensity — depending again upon the fluctuating physiological processes taking place within the eye and the nervous system.

Sound waves set up vibrations within the ear and produce the experience of hearing. The skin is packed with a design of specialized sensation centers through which pressure, temperature, pain, and so on may be

¹ Judd, C. H., and Others: *Reading: Its Nature and Development*, Supplementary Educational Monographs, Vol. 2, No. 4 (University of Chicago Press; 1918). Buswell, G. S.: *Fundamental Reading Habits*, Supplementary Educational Monographs, Number 17 (Department of Education, University of Chicago; 1922).

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felt. Even the taste bulbs of the tongue are localized, differentiated. We can see with the naked eye the rhythmic radiations in the quiver of heat waves. "Whatever the unknown details, rhythm is certainly in keeping with the natural demands of the nervous system. Because the nervous system is rhythmical in a complex way in its own functionings, it responds favorably to rhythms of impressions."¹

Everywhere motion, rhythm, activity — measured and balanced movement punctuated by the intermittent recurrence of alternate cycles. And everywhere, too, variation, differentiation, singularity, is at work making up indiscerptible unities — individual identities.

It is clear, therefore, that the current emphasis upon rhythm in the arts and education has its personal rhythmic foundation. These have long been recognized by the artist and the psychologist. They need now to be brought out into the forefront of conscious thought and educational practice.

Then there are interesting analogies in the physical world. There is the recurrent analogy of sleeping and waking, the rhythm of day and night, the cycle of the seasons, the rise and fall of the tides. Going further into the physical realm, we are assured that there is a cosmic rhythm, that whole universes whirl through space and time in intricate rhythms, while the countless planets and stars within each universe mark out briefer, smaller, private rhythms of their own. Physics and chemistry point out a "dance of atoms," and, within each infinitesimal atom, the rhythmic movement of invisible electrons and their equally invisible proton neighbors. Their opposition in charge, positive on the

¹ Judd, C. H. *Psychology, General Introduction* (Revised Edition), page 328 Ginn & Co., Boston; 1917.

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one hand, negative on the other, produces attraction and repulsion which, governed by the factor of distance, sets up rhythmic movement.

Science, therefore, has not been unaware of the recurrent periodicity of natural phenomena. The evolving life of organisms has been the subject of extensive research. Witness Flattely: "The age cycle with its sequence of birth, growth, maturity, decay, and death is the most typical and inevitable phenomenon of nature. . . . Living cells have their basic periods of revolution time in which they pass through a cycle or oscillation, the period varying from one type of cell to another."¹ The rhythmically recurrent character of climatic change illustrates the same analogy with human life; for example, the punctuation of glacial periods "by epochs in which the weather was much warmer"; also that type of climatic change only recently established which "considers that the whole world passes through a climatic cycle at least once in every thirty-six years."¹

There is also a rhythmic analogue in the slow formation of land features. The long ages of river erosion which produced the gradual flattening of rugged mountains, followed by centuries characterized by low plains washed by wide sluggish rivers; only to be succeeded in turn by the rising of the land or the lowering of the sea level which sets erosion to work again, cutting new gorges and carving the rugged features of a young topography.

Carrying the analogy still further, civilization itself appears to be an intermittent cyclic phenomenon. There is the "pulse of progress" — the rise and fall of cultures, or empires and dynasties, the succession of

¹ Flattely, F. T. *Rhythms in Nature*, pages 389-97. Smithsonian Report, The Smithsonian Institution, Washington, D. C.; 1920.

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epochs in the history of man. Polyandry and the matriarchy runs its course with one racial group, while polygamy and the patriarchy finds expression in another. There has been, too, a successive appearance upon the earth of great spiritual seers with their recurrent phrasing of "bibles," philosophies, cults, and systems of belief, each with a *weltanschauung* of his own.¹

iv

Rhythm, furthermore, is a basic characteristic of all the arts, forming the mutual element in their pleasure-conveying qualities. Rhythm is the central element in music, distinct from tone and harmony, pitch and meter. The rhythm of poetry is felt keenly even though disguised in blank verse. The painter working with light and shade produces in our modern times a rhythmic "roll in the canvas," a fourth dimensional, voluminal movement. Harmony and balance, symmetry of form and movement, are given in graphic and plastic art a subtle rhythmic expression. There is a design and symmetry in architectural harmony, and even irregularities and asymmetries are used to give a pleasing sense of unity with the whole.

¹ For illustrations of the rhythm of national cultures as shown in the study of the accelerating momentum of American life see Harold Rugg's *The American Mind and the Reconstruction of the School*. In this source are presented examples illustrating the way in which the rhythm of American life has speeded up in the evolution of the sailing ship into the oil-burning ocean liner, the Conestoga into the Rolls Royce, the DeWitt Clinton into the Twentieth Century Limited. The loping time beat of the trail blazer, the paddle and ax stroke of the pioneer, the tug and swing of mule and horse upon canal towpaths, the legato tempo of the carpenter's hammer, have all given way to the increasingly speeding rhythm of staccato riveting machines, Liberty motors, mogul locomotives, electric rotors.

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V

Examples could be multiplied indefinitely, but the foregoing comments illustrate a conspicuous feature of individual human living — the rhythm of activity. To be alive at all, awake or asleep, is to be in movement. From birth to death life is characterized in all its aspects by constant and periodic movement. Not an organ is quiescent. Each is in an enduring state of tension. But activity has its own characteristic intermittence; it is not continuous. Life itself is perpetuated because of this fundamental intermittent quality — the regular recurrence of pauses between stresses; for example, the rest pause of the heart itself is longer than the interval of activity.

Human living, therefore, is a complex rhythmic entity in the intricate Master Rhythms of the universe, some of which man has already deduced as ordered Law and System. Straining for centuries to catch the heartbeat of nature, in trying to graph the vibrations of cause and effect in the physical realm, he has but recently caught the murmur of subtle rhythms within himself. Applying the postulates which seem to govern action and movement outside himself, he is beginning to evolve an understanding of his own inexplicable actions in a science of human behavior.

This many-faceted science of human behavior contributes to and reinforces the central conception of the new education; that is, the doctrine of growth through activity, through the personal reconstruction of experience. Education for behavior means education for growth, and growth is action toward some goal. Learning is seen as reaction, as remaking outside experience on the inside. Meanings acquire significance only as they become assimilated in the personal rhythmic

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experiences of the learner. "Meaning grows only through reaction"; hence, "the final test of learning is the emergence of appropriate conduct."

The rhythmic basis of life, then, must find recognition in the new education. Rhythm in part internal, and in part external, is a fundamental characteristic of activity, of individuality, of group life, of the creative arts, of all those ends and aims the new school has in view.

What, then, is the relation between rhythm and education which the new school has achieved?

CHAPTER THIRTEEN

RHYTHM AND BODILY EDUCATION

i

"PERSONALITY is an orchestration of rhythms!" We return to our slogan. Here we have the basis of individuality. The new school is much interested in the *self*. Following Whitman, it stresses the development of personal consciousness. Education is to produce the freeing attitude of assurance, feelings of personal significance. The aim of the new school is to give the child a prolonged start in the direction of achieving these fundamental satisfactions in socially valid ways. He is to be helped to adjust the personal rhythm of his own activities with the larger stride of the social rhythm.

Hence, education must provide specifically both for the spontaneous and the consciously controlled expression of an individual's impulses. But these impulses have a physical basis. Individuality is the integration of a wide range of rhythmic activities. The educational implication is clear therefore. In the new program of education physical development, training in bodily expression, plays a rôle coördinate with intellectual and emotional self-expression.

The acceptance of this view that the education of the body is basic to the school's functions will necessitate a radical rejection of much contemporary educational practice. Only in rare instances have those concerned with the design of educational programs visualized the real importance of bodily education. Under the impulses of our scientific and intellectual age, educa-

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tion has been restricted essentially to "mind." It has dealt almost solely with intellect. The acquisition of practical knowledge and mental skill occupied the central place in the school program. Certainly in modern times schools have concentrated their effort on the teaching of ideas, mental associations. They have made but the most half-hearted, intermittent, and inadequate use of the bodily and emotional bases of growth.

But it is the integration of experience, and not knowledge alone, which is coming to be recognized as the essential. Throughout history educational seers have striven to focus attention upon that important concept. There were, indeed, two Greeks who saw this two thousand years ago. The educational programs recommended by Aristotle and Plato for the élite of Athens had two main branches — music and gymnastics. Witness Plato's¹ contention that "man is by nature rhythmical." Aristotle, although much more impressed with the significance of science and of intellectual life, recognized that "rhythm, like imitation and harmony," was innate.

In the Greek concept that education was at basis "music and gymnastics" there is implied a much

¹ "And what shall be their education? Can we find a better than the traditional sort? — and this has two divisions, gymnastics for the body and music for the soul.

"True.

"Shall we begin with music, and go on to gymnastics afterwards?

"By all means." Jowett's translation of *The Republic of Plato*, Book Two, page 57 (Willey Book Company, New York, 1901).

"After music comes gymnastics, in which our youth are next to be trained.

"Certainly.

"Gymnastics as well as music should begin in early years; the training in it should be careful and should continue through life. My own belief is not that the good body by any bodily excellence improves the soul, but on the contrary that the good soul, by her excellence, improves the body as far as this may be possible."

Op. cit., page 88.

"And he who mingles music with gymnastics in the fairest proportions, and best tempers them to the soul, may be rightly called the true musician and harmonist in a far higher sense than the tuner of the strings."

Ibid., page 98.



Courtesy of Ruth Doing

Free rhythms in the Gardner-Doing Camp.

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broader connotation than is carried by the words in our current educational vocabulary. Almost in so many words Plato and Aristotle are prescribing complete experiential education. They are demanding the education of the whole person — both body and mind, and with great insight they set down the most obvious initiating point for that education, the masterful control of the body.

ii

After two thousand years the western world is rediscovering the experiential basis of education set down by Plato and Aristotle.

"I would have a child say not, 'I know,' but, 'I have experienced.'" Thus a teacher of music, at the turn of the nineteenth century, unerringly placed his finger on the true aim of all-round education. He seized upon that central principle, phrased it, and evolved a scheme of musical instruction around it.

Thirty years ago Émile Jaques-Dalcroze, a teacher of harmony in the Conservatoire at Geneva, Switzerland, rediscovered the mutual relationship between music and rhythmic bodily development. Education was to be by and in rhythm. Observing the difficulties of his music pupils, he came eventually to see that musical training could be given only by first awakening the sense, latent though undeveloped, for the "ultimate bases of music; namely, tone and rhythm." He set his students to beating time to their own singing with feet, hands, the whole body, until they had a feeling of being physically in union with the music. He gave their bodies "a training so refined and so detailed as to make it sensitive to every rhythmic impulse and able to lose itself in any music." With great insight he saw that "the aim of musical education should be not the pro-

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duction of pianists, violinists, singers, but of musically developed human beings.”¹ He felt that the development of all the musical faculties should precede specialization on any instrument.

Dalcroze found that as long as pupils took music in only through their ears and gave it out only through their fingers, they could not be creative musicians. It was necessary to develop and liberate all the capacities of the individual — physical, mental, emotional. The individual must achieve the coördination of muscles, nerves, will, senses, emotions — all woven into an ensemble in which all the faculties are harmonized in a completely integrated response.

So, beginning with the specific training of musicians, Dalcroze evolved his program of bodily education. Eurhythmics, a systematic scheme of bodily training, was the result. For thirty years Dalcroze has developed the detailed applications of his great idea that music is composed of both sound and movement.

iii

What are the outcomes claimed for the Dalcroze scheme of rhythmic training? The most obvious is, of course, physical development — the attainment of naturalness, poise, freedom from strain, a sense of independence. Inhibitions due to lack of physical coördination are overcome; a very real feeling of freedom is achieved. Muscular control gives a sense of bodily emancipation.

As a result of this physical self-mastery, mental and emotional liberation follows, says this advocate of corporal education. The development of bodily control paves the way, it is said, for a psychologically helpful

¹ Ingham, Percy (translator). *The Eurhythmics of Jaques-Dalcroze*, pamphlet published by Small, Maynard & Co., Boston; 1918.

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state of mind. Freedom from the strain of physical tightness with its train of fears, inhibitions, and repressions, opens the way for real and unselfconscious enjoyment. This joy is a product both of the sense of emancipation and of responsibility. A rhythmic harmony of desires and powers is achieved. The subject's vision of his own creative potentialities is extended.

The advocates of eurhythmics maintain that it is the introduction of rhythm into movement which makes their system superior to mere physical training exercises. It is rhythm, they insist, which develops both physical grace and emotional stability, which is essentially the rhythmic coördination of mind and body. Through regularity and symmetry of movement, accompanied by those variations in intensity and duration which only musical rhythm can supply, a rhythmic consciousness is developed. Mental, emotional, as well as physical effort are demanded of the pupil.

Dalcroze and his associates maintain that the muscular system perceives and retains rhythms. By means of frequently repeated exercise, muscular memory is acquired; muscular and mental coördination are made automatic. When bodily, mental, and emotional control is achieved, the way is made straight for the expansion of individuality, the realization of personality, of creative imagination, and the integrated life. "It is our intention," says he, "to establish by the study of 'rhythmics' an intimate alliance between the physical and artistic faculties, and to make music, in its infinite variety of nuance, dynamic, and rhythmic, serve to educate that musical instrument *par excellence*, the human body."

Thus, although Dalcroze developed his system of rhythmic training more specifically to supply an experiential background for the approach to music, his claims

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extend beyond the scope of mere bodily and musical development. It appears, for example, that the concept of experiential education through rhythmic bodily training may have far-reaching implications for the development of artistic appreciation and the creation of art forms. As Dalcroze has phrased it: "Whatever the child's natural artistic proclivities, a conscientious study of the phenomena of movement, both in himself and in nature, cannot fail to produce a more vivid comprehension of art as a whole. . . . For my part, I am convinced that education by and in rhythm is capable of awakening a feeling for art in all those who undertake it."¹

In all the graphic and plastic arts the proponents of eurhythmics believe that students "must be trained to respond with their whole being to the rhythmic movement that raises, sets, balances, harmonizes, and animates works of statuary, architecture, and pictorial art." "Before everything they must be initiated into the sensations which have inspired the composition of these works, the movement that gave life to their emotions, and the rhythm which has refined them." Interestingly enough, they cite the naïve descriptions of the artistic problem given by occasional creative artists themselves. Witness the frequent reference to the fourth dimensional rôle in a Cezanne canvas, the sense of voluminal movement in a Brancusi, a Maillol.

Although there is the danger that an originator of a new theory will expand it to cover extraneous fields, the expansive influence of rhythm upon the creative imagination is an important claim of the Dalcroze School; indeed, of many creators in the field of the arts themselves. It is believed that systematic rhythmic

¹ Dalcroze, Émile Jaques. *Rhythm, Music and Education*, pages 178-179. G. P. Putnam's Sons, New York; 1921.

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experiences encourage creative imagination because rhythm is basic to all the arts and contributes to each. Witness its application in dramatics and in the dance, as well as in music. The dance involves an integration of bodily gesture set in rhythmic patterns; but physical skill alone does not make the great dancer. Bodily and musical rhythms must be combined in the dance; but it is the creative imagination which awakens meanings, gives it characteristic interpretations. The contrast between an Elizabeth Duncan dancer and even a good ballet at the Roxy Theater is evident.

So in the profession of the actor. The leaders of creative art in the theater early seized upon the educational possibilities of rhythmic, bodily training for the development in their actors of complete physical mastery and harmony. Jacques Copeau included in his staff of the little Théâtre du Vieux Colombier a Dalcroze teacher of eurhythmics. Gordon Craig and Granville Barker, English producers, advocated rhythmic bodily training for actors. Dalcroze himself believed in rhythmic training for both actor and director.

iv

Here we have the essentials of the program of eurhythmics. The claims which are advanced for this form of systematic rhythmic training may be exaggerated. Only future experimentation can supply adequate appraisal upon which to justify the inclusion of this form of rhythmic bodily training in the educational program of children.

However, in spite of the natural overestimation consequent upon the enthusiasm of developing a new art, Dalcroze's central aim remains: "I would have a child say not, 'I know,' but, 'I have experienced.'" Perhaps it would have been better phrased — "I would have a

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child say, 'I know, because I have experienced.'” This is a concept in keeping with the all-round growth of the child. Here is the kind of experience which the new school wishes its pupils to achieve. Therefore it is not surprising to find a number of progressive schools employing the services of teachers trained in the Dalcroze system. “Music and gymnastics” apparently may have another day in the school.

In the Francis W. Parker School of Chicago one branch of eurhythmics, “motor-mental rhythmics,” or the corporal study of musical rhythm, has been taught for more than ten years. The first four grades, and occasionally classes in the seventh and eighth grades, have received this training.

In the exercises of the lowest grades free movement controlled only by music and the development of habits of attention are the outcomes sought. The music, improvised by the teacher, changes frequently in accent, tempo, quality, and tone in order to provide a wide range of modes of expression.

For younger children the Dalcroze system seems somewhat too formal. For example, the insistence upon learning note values “from the fraction of a beat to a whole note of twelve beats, . . . as one learns the alphabet or the multiplication table. . . . A quarter note is a step to one beat of the arms, an eighth note two steps to one beat, and so on.” The scheme aims at the realization of rhythms, the pupil forming a canon with the piano which is called a “realization chain”; that is, he is hearing the second measure while he is realizing the first in rhythmic movement. In other words, he must commit to memory a vocabulary of movement. The necessity for keeping the pupils' interests compelled the teacher of rhythmics to add the stimulus of a dramatic or play idea. Children do not seem to take

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naturally to the disciplinary training implied in the system.

However, the teacher of eurhythmics in the Francis W. Parker School feels that there have been "interesting, desirable, and valuable results" gained from the work. For example, she thinks that in the first grade "habits of attention, self-control, and judgment of space and distance" were improved. The recognition of note values and their application in singing and playing; the recognition of measures of one, two, three, four, and five beats, and of changes in accent were realized in rhythmic movement by the children.

In the second grade steady advance in inhibitory control and in dramatization made "the children's spontaneous expression of joyous rhythmic movement true art, indescribably eloquent and religious in feeling."

The work in rhythmics made an unusual contribution to the intensive study of Greek life — the central unit of work of the fourth grade. The teachers report: "Eurhythmics has here a logical and necessary place and gives the true Greek feeling as no other subject of the curriculum does. The study of rhythm continues in exercises of free and controlled movement, unusual measures of five and seven beats, ball games, discus throwing, spear throwing to music, as well as poly-rhythmic studies, like *The Horses*, in which horses and drivers march in different note values, the horses always stepping twice as fast as the drivers." Into festivals, pageants of Greek life, and plays are woven the skills developed in the rhythmic exercises.

It is the observation of teachers in this school that this form of rhythmic training also enhances art expression in drawing and painting in a notable way; so much so that "further experimentation has been planned by the art teachers to prove that this kind of rhythmic

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experience should be a fundamental part of art education."

The freshman girls of the high school demonstrated as a result of their rhythmic training "quick response to rhythm, control, balance, poise, beauty, and grace of movement," while the eighth-grade boys were able at the end of their course to give before a national convention of physical educators a demonstration "which excited much favorable comment."¹

V

A few of the progressive schools which have not adopted a definite system of rhythmic training such as the Dalcroze are experimenting with more informal and less systematic schemes of rhythmic education. A notable example is the work of Ruth Doing in some of the progressive private schools of New York City. It is interesting to set her program against the Dalcroze, especially because of its lessened emphasis upon musical training and its greater emphasis upon free interpretation through bodily movement.

In the "rhythms" classes of Miss Doing the children listen for the music and respond with a large number of expressive rhythms of their own origination. For example, Miss Doing and her assistant have worked out rhythms in music which suggest to the children galloping horses, trotting ponies, swaying elephants, the swoop of airplanes with wings wide-stretched. Sometimes the children chug like an engine with a train of cars, accelerating or diminishing the motion in response to sudden changes in the music. At "tired" music they sink to the floor, relaxing and resting to soft, subdued strains. The various rhythmic measures are

¹ The Francis W. Parker School. *Studies in Education*, Vol. VI, pages 141-150, and Vol. VIII, pages 47-49; 51-56. The school, 330 Webster Avenue, Chicago.

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presented to the children with a definite imaginative and play appeal. Children are encouraged to realize in action what they themselves hear in the music.

Miss Doing does not permit her classes to be regarded as exercises. They are first and foremost sheer enjoyment. In this respect they are probably superior, for young children, to those formal systems which insist on training in "beating" out note values, measures, and so on.

No conscious attention is directed to technique; there are no exercises for inhibition, attention, control, and the like. She believes that marching or measured walking is not necessarily the basis of rhythmic training. "The greatest misconception is that he [the child] chiefly perceives musical rhythm and expresses it through steps and beating of time, when the truth is that his whole organism responds with creative energy to the pulsation of forces around him."¹

The rhythmic stimuli utilized in Miss Doing's "rhythms" are closely related to the child's own experiences. She goes beyond the rhythm of the folk song and the lullaby of the childish past of the race by beginning with the rhythms of the new, bewildering present, "for even a little boy of six knows many of the intricacies of electric motors . . . , the fascinating counter rhythms of machinery, the rhythms of transportation, the truck, the barge, the train." Dramatic plays based on the subject matter with which children are occupied in the classroom are utilized in the rhythms periods. "One meets early settlers, Indians, Vikings, and Greeks, and lives and moves with them through epoch-making events. I have even been party to the *Dance of the Solar System* — the sun whirling with terrific velocity

¹ Doing, Ruth. "Creative Expression Through Music." *Progressive Education Magazine*, pages 24-27; January-February-March, 1927.

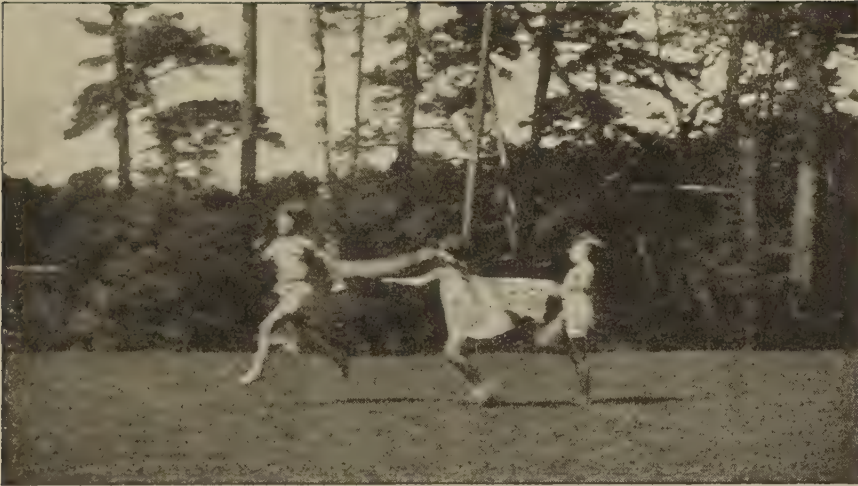
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through space, throwing off bodies which travel at different rates of speed, with comets and meteors bursting at my feet!"

The sevens were playing "The Story of Wheat," and in the rhythms class they worked out the dances which later became a part of the dramatic whole. Dancing in bare feet, one child was "the wheat unfolding down in the earth," another, "the rain going pitter patter," another, the rustling wind, the barge surging across the river, the horse pulling a heavy load, "the bolters shaking and sifting the wheat." Songs and melodies accompanying these rhythms were made up by the children.

In the City and Country School, as in the Francis W. Parker School, it was found that the effect of the rhythmic training was reflected in the creative arts. The clay modeling of the elevens and the twelves shows "what seems to be an indication of a transference of their experiences in rhythm to a concrete representation in clay. . . . They have captured the complete moment of climax without giving one a feeling of arrested movement. Each has brought into plastic form a figure portraying a mood, rhythmic sequence, equilibrium, proportion." Experience had been the basis of expression.

The informal kind of rhythmic training, such as that developed by Miss Doing, seems to fit in particularly well with the ideals of the new school. The large measure of spontaneity, freedom, and independence permitted the children in realizing the rhythms of the music through movement; the integration of this rhythmic training with the interests and activities which are being carried forward in the school; the insistence that the interpretations shall be the child's own creative responses; the attempt to provide for "the



Courtesy of Ruth Doing

Through free play and rhythmic dramatization the child develops his rhythmic capacities.

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growth periods and the consequent psychological states accompanying them" — all these aims are in harmony with the new education. Her scheme is not embroidered with dubious values of mental discipline and the transfer of training. Simple, untechnical, these rhythmic exercises have no ulterior musical or terpsichorean ax to grind at the expense of all-round child development.¹

¹The type of free natural dancing initiated by Isadora Duncan, and widely imitated, probably has important implications for the discussion of general rhythmic training. She regarded the body as the plastic instrument for the interpretation of moods suggested by music. Although her impractical soul prevented her from realizing it in actuality, all her life she visioned a "school of the dance" for children. In the years before the war she actually succeeded in beginning such a school in Germany with forty adopted waifs. Here, in blue-curtained Bellevue, surrounded with classic examples of dancing figures and bas-reliefs intended to imbue her pupils with the sense of harmony, she set about to make a real children's paradise. Here, and in the children's school of the dance conducted by her sister, Elizabeth, many of the reforms of progressive education were anticipated.

Unable to raise the funds for the school she had visioned so magnificently, she was devoting herself in the last years, before her untimely death, to the realization of her ideals of the possibilities of the dance with the children of Soviet Russia. Here, too late, was offered a studio and the wherewithal to work.

Concerning the training of the children in her own school in Berlin, she wrote: "In order to attain to that harmony I desired they must each day go through certain exercises chosen with the aim in view. But these exercises were conceived in a way to coincide with their own intimate will, so that they accomplished them with good humor and eagerness. Each one was not only to be a means toward an end, but an end in itself, and that end was to render each day of life complete and happy."

"The exercises commenced by a simple gymnastic preparation of the muscles, for their suppleness and their force. It is only after these gymnastic exercises that the first steps of the dance come. The first steps are to learn a simple rhythmic walk or march, moving slowly to simple rhythm, then to walk or march quickly to rhythms more complex; then to run, slowly at first, then jump slowly, at a certain moment in the rhythm. By such exercises one learns the notes of the scale of sounds, and thus my pupils learned the scale of movement. The notes, in consequence, are able to be agents in the most varied and most subtle harmonies of structure. These exercises, moreover, are only a part of their studies."

My Life. Boni & Liveright, New York; 1927.

There is a striking resemblance between her method and that of Dalcroze, who was an admirer of her art. She, too, felt the close relationship between music and movement though she did not work out a complete system to elaborate that relationship.

Concerning the dance for the American child Isadora Duncan says: "It seem to me monstrous that any one should believe that the Jazz rhythm expresses America. Jazz rhythm expresses the primitive savage. America's music expresses

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It remains, then, for critical appraisal to define the rôle of rhythmic training in the school program. The modern desire for a healthy, well-developed body has already renewed interest in all forms of gymnastic exercise — games, dancing, and other vigorous activities. However, these have so far made small use of the rhythmic principle. Rhythmic training has been largely incidental; such, for instance, as children in the nursery and primary schools receive through rhythmic action songs and simple folk dances. Also, almost every well-equipped gymnasium today is supplied with a piano; and children march, skip, and play games to music. In the physical education curricula of many public school systems we find included rhythmic games, dances, and exercises. These, however, comprise but a minor part of the physical education program, and their use is decreased, if not practically discontinued, as the pupil advances through the grades.

The question before educators is not whether the school program should provide for systematic rhythmic training, but rather the extent and kind of rhythmic training which should be incorporated. Is this rhythmic training to take the form of a Dalcroze system of preparation for music? Is it to be a kind of foretrain-

something different. It has yet to be written. No composer has yet caught this rhythm of America. . . ."

And again: "How grotesque that they have encouraged in America Schools of so-called bodily culture, of Swedish gymnastics, and the ballet. The real American type can never be a ballet dancer. The legs are too long and the body too supple and the spirit too free for this school of affected grace and toe walking. . . . Why should our children bend the knee in that fastidious and servile dance, the Minuet, or twirl the mazes of the false sentimentality of the Waltz? Rather let them come forth with great strides, leaps, and bounds, with lifted foreheads and far-spread arms, to dance the language of our pioneers, the fortitude of our heroes, the justice, kindness, and purity of our statesmen, and all the inspired love and tenderness of our mothers. . . . That will be America dancing."

My Life. Boni & Liveright, New York; 1927.

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ing for the art of the dance? Or is it to be a participation in rhythms by and for itself?

Obviously, there will be little dispute about the fact that continuous bodily training, the development of physical poise and mastery, is the important aim to be sought. The general goal for the school is clear. It is not professional skill in a technical sense. The goal is, instead, the development of a mature youth, trained to make use to the maximum of his unique physical capacities; the realization of individuality, of personality, not the skilled performer. Hence the best kind of rhythmic training will be that which keeps the needs of the child uppermost and contributes most directly to his all-round development. The fact that a particular system of rhythmic training enhances musical development or contributes to creative self-expression in the dance and other arts should be regarded as desirable though not as essential.

To the present time the advocates of neither the Dalcroze nor of other systems have contributed sufficient evidence to satisfy the critically minded educationist of their exclusive superiority. Disciples of Dalcroze, evangelical in their enthusiasm for systematic, graded, formal, rhythmic training, maintain vigorously and with honest conviction that all one has to do is to observe the product of their instruction. However, mere observation is subjective. We can only await the next step — a thoroughgoing, experimental evaluation of the various methods of rhythmic training now being proposed.

We can sum up our position thus far, therefore, by saying we believe thoroughly that, lacking evidence to the contrary, and in the light of contemporary psychology, there should be a systematic provision for informal rhythmic education throughout the school.

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At this point we are not ready to go on record with a pronouncement concerning the necessary details of the program.

In view of the best psychological theory it would seem that the type of rhythmic training to be preferred is that which is spontaneous and informal, at least in its initial stages. First, then, "take off the lid" and help the individual to build up an attitude of self-expression. Freedom and unrestraint are particularly important in the approach to the use of any art. Indeed, it seems to us that the advocates of rhythmic training have cut straight through to the heart of our educational task. It is reasonable that anything which builds up the feeling of freedom, of spontaneity, which liberates the child from inhibitions and repressions of fear and self-consciousness has an emotional as well as a physical value.

vii

Will rhythms replace other physical activities which have for generations occupied important places in the school program? Will they oust the need for free play, for physical games, for the ordered use of gymnasium apparatus?

We are committed to the ideal of all-round development of the child and the basic emphasis upon the physical foundation which that implies. That does not imply that any one scheme of physical development is adequate. There is no reason to believe that rhythms may adequately usurp the place of other physical activities. Each will have its place in the program of the new school.

We must guard against supervising too completely the day of the child. Hence we must leave a place for much free play, for the type of undirected activity in

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which children follow out their spontaneous urges in a free space out of doors. Games and the use of gymnastic apparatus, too, will find a place. On the other hand, games and free play probably do not contribute to the development of grace, flexibility, and poise to the same extent as systematic rhythmic training. At least those schools which have made use of rhythmic training have found that it contributes physical values which other forms of physical exercise could not supply.

A well-integrated program will provide for the incorporation of rhythmic activities with music, dramatics, art, and the dance, as well as with the pageants and festivals scattered through the school year. Not rhythmic, but the increased living which such development makes possible, is the goal sought. Rhythmic training is peculiarly adapted to the higher conception of growth. Here the individual realizes his own innate capacities, contributes of his powers to further a group enterprise, exercises team play without building up habits of competing for personal advantage.

In this connection it should be pointed out that the new school places less emphasis upon organized athletics, especially that based upon the competitive motif, and finds in rhythmic training the provision for the development of those qualities which competitive athletics was supposed to foster. Alertness, agility, physical prowess, the sense of group loyalty and coöperation, may all be developed as well through rhythmic training as through competition in games which also produce unpleasant psychological outcomes. Competitive games with their emphasis upon fighting to win, upon pitched opposition, upon the over-development of a few star players and the under-development of a mass of passive spectators, are bad both educationally and psychologically.

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Great artists are not governed by the sense of personal competition; they create. The divided mind, with one eye fixed on outstripping a fellow, is not characteristic of great creative moments. There is a difference between the fighting spirit and the realizing, creating spirit.

viii

And finally what about the dance?

In introducing rhythms into their programs the new schools seem to have introduced the dance. But they have introduced it under the finest possible conditions. The dance as an art of self-expression through bodily gesture, an informal, spontaneous activity, is as natural to childhood as breathing. Here the child portrays through another medium the meanings and emotions with which his rich experiencing inspire him.

But, shall the school assume responsibility for the dance? Should social dancing be encouraged, countenanced?

Experimentation in the new schools suggests that perhaps until the end of the elementary grades the dance will be provided for sufficiently in the work of rhythms, creative music, dramatics, and the preparation of festivals, pageants, and plays; the dramatization of historic events, epochs, movements.¹

Is this the full extent to which the school shall utilize the dance? There are schools which are rapidly taking over the supervisory task of overseeing informal social dancing. To the present time, however, this has been entirely outside the realm of directed education. It was merely a form of extracurricular activity, tolerated because it could not be avoided; supervised because it

¹ See, for example, *Progressive Education* magazine, April-June, 1926, for excellent illustrations of this virile educational use of the dance.

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was not quite approved. Clubs, classes, pupil organizations of the junior and senior high school promoted these "dances." In no sense of the word were they considered an integral part of the curriculum. Their educational opportunities were overlooked.

It seems to us that the school cannot shirk facing this problem. This natural tendency should find normal expression in a wholesome way within the school. A great deal of it may be diverted into artistic channels of rhythmic self-expression through group dancing, æsthetic, interpretative, ballet, clog, tap, and even historical dances such as the minuet. There should be a definite place within the program of the high school for those so inclined to express themselves through the medium of the dance, just as literary, artistic, musical, and dramatic self-expression are provided for. In this, as in the other arts, it will probably be found that if the way to free self-expression is made easy, the higher forms of art will be more keenly appreciated, and pupils will not be forced to resort to the less adequate and less beautiful for satisfaction.

CHAPTER FOURTEEN

SELF-EXPRESSION THROUGH MUSIC

i

FOR the recovery of rhythmic education we waited two thousand years; waited, indeed, for that rejuvenation of creative educational insight which appeared in cultural centers of the western world about the beginning of the twentieth century. Indeed, we are just now grasping the importance of dynamic as opposed to static forms of instruction; the philosophy of active growth in sharp contrast to that of passive listening. So it has happened also in music. The new day has come slowly; even today it is being heralded by only a few prophetic leaders.

In ancient times well-nigh everything that was included in dynamic education was summed up in the word "music." Witness the manner in which the Greek genius assigned to music a central place in education and a scope broad enough to include a very large proportion of the educative arts. As Satis Coleman has reminded us, "music" included "dancing, song, pantomime, rhythmic language — even in tragedy and in the reciting of history — instrumental sounds, everything temporal and rhythmic."¹

To understand the late emergence of the creative philosophy in school music we should consider what musical education has been in American life.

¹ Coleman, Satis N. *Creative Music for Children*. G. P. Putnam's Sons, New York; 1922.

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ii

Music is one of the oldest arts of man. Through music more than through any other single art man has portrayed most clearly his feelings and emotions. Technically, music is also one of the most highly developed and perfected arts. Through its long ages of cultural development it has evolved a complicated technique, become an intricate art. The ability to compose, to create, to reproduce music, has come to require a longer apprenticeship than almost any of the other arts. Consequently the evolution of each phase of music into a highly organized, complex, and increasingly intellectualized system has caused music to be considered as an art too abstract for general participation.

In our sophisticated civilization, therefore, active participation in music has come to be for only the talented few. In the meantime the masses of mankind humbly accept the rôle of listeners. And as the art increasingly becomes pyrotechnics, elaborate and intricate exhibitions, the gulf between listeners and performers widens. The mass of non-performers, being separated from the quickening sources of creative origination, become more and more bored, indifferent, and convinced of their own inability to participate in "music." The real enjoyment of music becomes increasingly set apart for the artistic few.

It is very different in primitive civilizations where art is young. Elemental materials, subjects, and themes are simple, easily available, and can be mastered by most of the group. The primitive sisterhood of rhythmic dancing, singing, and instrumentation rendered music concrete, simple, and direct. In primitive societies music is participated in by every one. It is an individual experience, also a social experience. It is a

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characteristic mode by which the group expresses collective emotions and ideals. It acts as a tie that binds together the individuals of a group. It produces mutual pleasure of a high order.

iii

This contrast between the art of music in primitive and sophisticated societies is directly pertinent to our problem of music as a medium for general education. The same antithesis between primitive and sophisticated music is revealed between the child's self-expression through music and the use of music by the adult musical specialist. The child comes into society a neo-primitive. His modes of response are general, simple, not highly differentiated. Music to him includes all forms of rhythmic self-expression — the dance, rhythmic bodily activity, playing upon instruments, singing, dramatic action.

Music in the public schools of America, however, has reflected the opposite point of view. In our highly artificial, complicated mechanical civilization it has, like the other arts, been domineered over by intellect, by science. Educators have been concerned altogether with analysis, intellectual dissection, mind. This has prevented assigning to music the place it should have had as one of the greatest of the integrative arts.

As he attacked the problem of the content and organization of the school, the American educator has displayed in no one of the arts less insight than in the field of music. It is not quite a hundred years since music first made its appearance on the American school program. Because of the efforts of Lowell Mason and his contemporaries in the 1830's, the idea was first recognized that children as well as adults should sing and should be taught in public schools to sing. For this

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Courtesy of Mrs. Satis N. Coleman, The Lincoln School of Teachers College

Making their own instruments, pupils find an outlet for their creative energies and come to know intimately the musical development of the race.



Courtesy of Mrs. Satis N. Coleman

Making instruments is but one part of creative music. Pupils go back into the early history of music to discover simple instruments which were in use when music was young. The psaltery as such an instrument is peculiarly adapted to the musical needs of elementary school children.



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achievement Mason deserves at least some of the attention which he has received from historians of education. In his time, however, and practically to the present day, music in the schools has become the very intellectualized, abstract, and symbolic thing that our description of music in modern industrial civilization portrayed it to be.

The defects of public school music are common knowledge to the analyst of American education. Along with the other fine arts music shares the distinction of not being taken seriously and of being very poorly taught. Assigned a mere period or two a week out of the thirty or more periods of the school program, it is confined chiefly to one limited form of expression — group singing. To this end an inordinate amount of emphasis is placed on the bare mechanical acquisition of technical ability in sight reading — the recognition of musical notation. The ignorance concerning music and the lack of creative experience in this field on the part of school administrators and teachers, coupled with the task of carrying on and organizing the wide range of subjects already in the school program, have served further to stultify the teaching of music. It became necessary to call in the special teacher and supervisor of music. These, in order to feel that they were getting their program “across,” worked out formalized schemes for the teaching of music and rigidly enforced them. Consequently interest in artificial pedagogical theories has dominated the organization of music teaching.

Furthermore, investigation, study, and experimentation in music have been almost entirely overlooked while the students of educational research have been devoting themselves to the techniques of reading, writing, arithmetic, and so on. As a result of these analytical studies, these tool subjects, which can now be taught

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much more effectively, receive more emphasis than ever. Music, on the other hand, lacking the support of research, increasingly came to be neglected.

The situation has been made incomparably worse by the nation-wide influence of commercial competition in the distribution of music books. This almost completely uneducative influence is revealed in its worst forms in the control by the publishers of school music books of schools for supervisors of music. As a result musical instruction is organized on the same basis as is arithmetic. Methods are essentially intellectual. "Rhythm is taught not as action, which it is, but as symbol, which it is not." Similarly the music that is sung in the schools is dictated from above and debauched by analysis into sequences, progressions, etc. In the words of Surette,¹ "This is one great indictment against public school music in the United States — that it has been made to order for schoolbooks and to fit technical problems and that it consequently fails to keep the allegiance of children."

And we can say for America what Dalcroze said for European schools, "Music has come to stand for the mechanical production or rather reproduction of sounds, a practice that depends exclusively upon imitation, the end and aim of which is to cram the child's mind with a certain number of sentimental tunes of the stock pattern."

Music is not being taken seriously in the school because it is not considered seriously as an important institution in American life. We have no national music and, unless the adoption of the negro's jazz is to be regarded as such, have made no significant contribution to the development of the world museum of na-

¹ Surette, Thomas W. *Music and Life*. Houghton Mifflin Company, Boston; 1917.

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tional musics. We have an ingrained conviction that music is for the talented. Our musical knowledge is confined chiefly to whistling or humming snatches of airs of current favorite songs, popular in the latest revues, musical comedies, and vaudeville houses. A person who plays publicly or composes is rather set apart from the group, not merely as a person of distinction, but as one abnormal — not quite understood.

iv

What then of music in the new school? ¹

Is music formal? Is it intellectual, abstract, symbolic? Does it in the new school, as in the mass of public schools, consist of sight singing, the learning of musical notation? Is it chiefly drill in group singing of patriotic songs and abridged classics? Or is it a broad center of integration for the rhythmic activities of the school — graduated from the making and playing of simple instruments in the lowest grades, moving upward through ensemble singing, improvisation of simple, childlike melodies, to the more mature individual and group work in the choral, chamber, and orchestral music of the higher grades? Let us see.

Music in the new schools is reflecting the leadership of two fairly distinctive groups and of two very different

¹ The student of this problem should read *Progressive Education*, January–March, 1927, entitled “Creative Expression through Music.” This issue of the organ of the progressive schools epitomizes the point of view of the two active schools of thought within this group. Articles by Thomas W. Surette, Harriet A. Seymour, Katherine K. Davis, are representative of the more conservative reformers of musical education. Satis N. Coleman, Ruth Doing, Edith Potter, Norval Church, present new programs indicative of the more radical movement to reconstruct the musical program.

In addition one should read, by all means, Satis N. Coleman’s *Creative Music for Children* (G. P. Putnam’s Sons), *Creative Music in the Home* (L. E. Myers & Co., Valparaiso, Indiana), and her pamphlets on *Creative Music for Schools*, distributed by her from the Lincoln School of Teachers College.

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educational theories. There is, on the other hand, the mature, experienced group, headed by such leaders as Surette, Seymour, and their followers, who are essentially students of music as an art, not essentially students of child learning. There is on the other hand a growing company of music specialists in the classroom — artistic teachers like Coleman, Potter, Church, who are essentially students of child learning and growth.

First, then, consider the earnest classical students of music who, because of their years of activity, their prominence in authorship, and the prestige of their schools of musical education, are acting as advisers to a large company of the so-called progressive schools. These persons are essentially teachers of teachers. They have kept in mind typical classroom situations with their lack of equipment, their large classes, their musically untrained teachers. Against this background they have elaborated their theories of musical education. Recurring through them is one aim: namely, the development of appreciation in the mass of the children. Appreciation is seen as a passive affair, to be achieved primarily through the technique of training in listening and thinking.

Now this group has nevertheless made a definite and constructive contribution to the improvement of music in American schools. Their proposals mark a distinct advance over the régime of formal, memoriter education of the music-book type long rampant in the public schools. They have improved the content of the musical compositions used in the schools. Witness, for example, Surette's leadership in the introduction of the American folk song into our elementary grades. Their efforts have already made a discernible impression upon the attitude of teachers in our more progressive schools.

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They have contributed especially to the increased respect for music in the school program.

In the statement of their educational aims they approximate much more closely than does the typical conventionalist the psychology of today. Surette, for example, answering his own question, "How can children be taught music itself?" says: "Obviously through personal experience, through a complete absorption of all the elements in the music itself. . . . The listener must be alive to metric and rhythmic forms . . . Æsthetic pleasure is not by any means entirely of the senses, but rather of the imagination through training of the feelings and the mind. We want our listeners to assimilate all the elements in a piece of music and then to re-create it in the imagination." ¹

In the words of this outstanding leader of the conservative school one can find flashes of insight into the active foundation of learning. It is only a partial grasp of the goal, however, as the methods by which these classicists hope to use music reveal all too clearly. Astonishingly enough, the point of view of this whole group is essentially that of the listening, static attitude. It is an education of the mind rather than of experience. Throughout our discussions in this book we have constantly contrasted the school of thought that would educate through passive, quiescent adaptation with that radical group which bases education upon dynamic activity. Here, in the proposals of the leaders of the new music, we see revealed as distinctly as throughout American education in the preceding decades protagonists of these two groups. These students of the musical classics, when they outline suggestions for educational method, brand themselves indelibly as

¹ Surette, Thomas W. *Music and Life*, page 58. Houghton Mifflin Company, Boston; 1917.

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defenders of the theory of education as passive adaptation — listening. To them education in music is essentially training in listening. These teachers would train children, not develop them. Music is to be presented to the children — not created by them. Music supposedly has some magic qualities which will transform children by merely being heard by them. Note the frequent reference to the importance of education in listening. “Listening should be a part of the musical program throughout the school life of the child.” The construction of melodies is to await “some stored up experience.” Seymour says there are three steps in the program of musical education: “Through first listening, then thinking, and then playing.” According to such protagonists, “Greatness consists very largely in attention; the ability to pay attention or to listen attentively, excluding everything else, is the key.” Hence the glaring inconsistencies in recommendations for procedure and statements of educational goals. The latter emphasize activity, dynamic experience; the former, passive adaptation. Philosophy appears to have outrun practical psychology with this group.

Furthermore, these leaders reject in so many words the employment of the most obvious forms of activity in musical education. Referring, for example, to the movement led by Mrs. Coleman for the construction and use of simple instruments in the schools and for the improvisation of original melodies, Surette says: ¹ “Now while both these are in a sense creative, it is, I think, a grave error to stress them as they are being stressed in some schools. It is an error because neither one of these projects is important in the training of children in music and because each takes too much time.” This last quotation is made because of the direct and

¹ *Progressive Education*, page 1; January–February–March, 1927.

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complete way in which Surette commits himself as being against the use of pupil activity.

We have elaborated the analysis of the work of the more classically minded students of the new music because of their widespread influence in the progressive schools. Many of these have committed the development of their music programs to individuals trained directly in such schools of musical education. Hence the theories and practices of the directors of these schools are of outstanding importance in our analysis.

Summing up the matter, we feel therefore that, in spite of the contribution which this group has made to the general improvement of school music, their influence is essentially against the truly creative elements in the new movement. They have improved and enlarged the content of school music courses. They have analyzed and simplified the steps leading to the auditory appreciation of music. They have directed attention to music as an important part of the school curriculum. They have acquainted children with a richer musical literature than the old schools ever dreamed of including. But their preoccupation with the "listening," "appreciative," aim of music has thwarted the realization of music as an act of self-expression. Essentially, their approach to music is too fraught with respect for the musical classics. There is too little consideration of the needs and characteristics of child nature. Creative activity in music on the part of the pupil takes too much time, in their eyes, from the more important business of acquiring musical knowledge. For the child to originate musical melodies or the instruments upon which to play them is regarded as a waste of time by these music masters who are more concerned with the development of their art than with the growth of children.

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V

“Creative music for schools.”

A new subject? No. Rather a new center of integration for the work of the elementary school. Music in the creative sense is regarded as a broad medium of general education ramifying into the fields ordinarily classified in more than a half-dozen school subjects. “No field of learning is richer in possibilities for adventure and for the development of the creative powers of mind than is the field of music and none offers more appropriate material for children. Everything that is rhythmic and everything tonal furnishes a starting place that will lead on and on in an endless variety of ever widening interests taking the child directly into such fields as science, art, history, geography, nature study, ethnology, modern industry, manual work, and the acquirement of many skills and appreciations that make his life richer, broaden his outlook, and enhance his happiness. This is ‘creative’ music as I think of the term.”¹

In bold relief against the passive atmosphere of the classical reformers is the work of the advocates of creative music. The original leader in this movement is Satis N. Coleman who, fifteen years ago, began to discover “primitive music for primitive people,” and who has since been busily exploring the music world of the child. Children — musical primitives — she believes should have the opportunity to make their own instruments and their own music; to experience music from its simplest origin to its most highly developed form. A graduated scheme of musical education should be constructed, leading from the simple to the

¹ Coleman, Satis N. *Creative Music for Children*. Reprint from the Proceedings of the Music Teachers' National Association. G. P. Putnam's Sons, New York; 1922.

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relatively more complex. The program of instruction should be an integrated plan ramifying into every rhythmic activity and developing by easy stages from the earliest years to those of adult maturity.

In her combined studio and workshop Mrs. Coleman began to introduce children of all ages to music as an experience. Here they sang and danced; they made instruments and played upon them original tunes of their own devising. They became interested in tone and tested all sorts of vessels and surfaces for their tone qualities. They explored, as little children rarely ever had, the physics of sound and vibration. At the age of five, six, or seven, gradually moving from simple materials and instruments within their grasp, such as water glasses, rattles, and drums, they came successively to the making and playing of marimbas, pipes of Pan, flutes, trumpets, psalteries, harps, fiddles, and so on. Little by little they pieced together the history of the development of the various kinds of music. Steadily they matured in musical understanding because they were growing in musical experience and self-expression.

Mrs. Coleman's idea in thus having children live the early history of music for themselves was not based upon an outworn recapitulation theory, though it would seem to some to suggest that, but rather to use the primitive beginnings of music to give the clue to a simple and natural approach to music. By progressing through the various stages of musical development, each child could find for himself the type of musical self-expression best fitted for his creative and appreciative capacities.

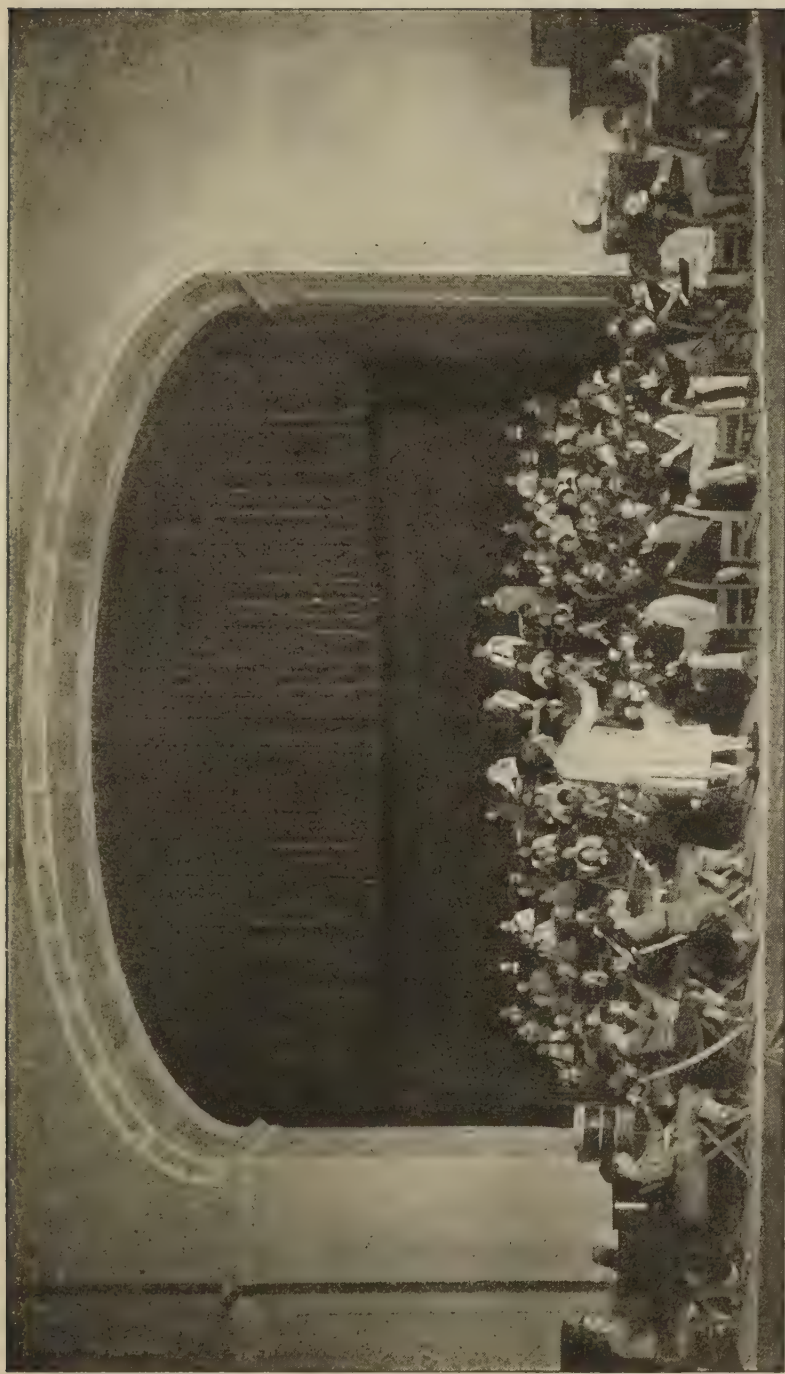
Although Mrs. Coleman's approach to music has come to be known chiefly for its emphasis upon the making and using by children of simple musical instru-

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ments, this in no wise characterizes her work adequately. The title, *Creative Music*, is not claimed mainly on the score of the children's creating and constructing their own instruments. Creative music includes a much broader interpretation of the meaning of musical experience. It provides for creative activity of many kinds. There is, from the very first, the improvisation of tunes, melodies, songs. As soon as a child learns to pick out a simple tune of three notes on the water glasses, he is encouraged to improvise an original tune of his own for the same purpose. Not only the melodies of the songs are invented, but words also. Poetry written in connection with other school activities is frequently brought to the music class to be set to a melody. The children improvise rhythms to be played on their handmade rattles and drums, and they invent dances to interpret these rhythms. They weave their melodies, rhythms, songs, and dances into musical plays of their own making. They experiment with new combinations of musical instruments for ensemble playing. This year an orchestra composed of every pupil in the fourth, fifth, and sixth grades of the Lincoln School, many playing on instruments designed, created, and finished by the pupils themselves, gave a symphony concert in which every melody had been written by the children, harmonized, and set into symphonic form by Mrs. Coleman. The making of the instruments was but one step in this musical integration of many kinds of creative activity.

Nowhere have we found a more suggestive center of integration for the work of the elementary school than in this new unit of work. Trace its ramifications into no less than nine school subjects of the conventional program: manual training in the construction of instruments, the use of tools and materials of a wide range

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Courtesy of Mrs. Satis N. Coleman, The Lincoln School of Teachers College

A symphony concert by elementary school pupils! Mrs. Coleman conducting an orchestra consisting of every pupil in the fourth, fifth, and sixth grades of the Lincoln School.

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and variety; the fine arts, in the decoration of instruments, in constructive drawing, through which children portray their musical experiences; vocal music, in learning songs to be played upon instruments and in improvising their own melodies; dancing, a superior and conspicuous form of rhythmic education; science, explorations into the physics of sound involved in making the instruments and in understanding the nature of the materials used; nature study, excursions into the fields, the collection of reeds and a host of other materials to be used in the construction of the instruments; mythology and ethnology, the history of culture and other examples of the social studies, the history and development of early instruments, the study of musical instruments and their use in portraying the customs of primitive peoples; English, including dramatics, original composition in poetry, essay, and story.

What more can the protagonist of an active program ask in a unit of work? Here is a true center of integration for the curriculum, a central nucleus of activity, through which can be integrated a great variety of childlike experiences.

Besides contributing to the enrichment of intellectual units of work already being carried on in the school, music is itself a new center of interest. It, like rhythms, should have a separate place in the program. It should be music organized on the dynamic, active, music-making basis. Appreciation through joyous self-expression rather than through passive acquisition; creating and experiencing through many media and on several planes, rather than mere listening and inward "thinking" — this is creative music.

For it is upon experience that creative music, like the other outstanding activities of the new school program, concentrates attention. It is a form of music educa-

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tion, says Mrs. Coleman, "by which we are greatly concerned with the teaching of music, but much more concerned with the growth of children. Creative music means certain kinds of experiences that not only develop the child's musical sense but also stimulate adventure and discovery in all fields related to music; that make use of the constructive tendencies of children to enhance their interest, knowledge, and skill; that lead to free and original self-expression with both hand and mind, offering all children — whether talented or not — the opportunity to share in joyous creative experiences that lead to habits of creative work. It is an effort, not to glorify the greatest of all arts, but to place it at the service of just ordinary human beings, to enrich their lives and make them happier."¹

vi

Mrs. Coleman's approach to music may be characterized by the following principles. Briefly summed up they are five:

(1) *The principle of simplification.* On the one hand Mrs. Coleman was faced by the necessity for selecting from the rich heritage of the musical past those experiences which were both peculiarly fitted to the needs and abilities of children and which also most clearly explained and illustrated musical principles. On the other hand simplification was necessary in order that the child's natural enthusiasm for music might be preserved; in order that music would remain a vital, tangible experience for each child. In the first place, then, musical experience was to be adapted to the level of motor development, vocabulary, understanding, and artistic expression of the children themselves. This

¹ Coleman, Satis N. *Creative Music for Children.* G. P. Putnam's Sons, New York; 1922.

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means that the child's initial contacts with music will come through the very simplest of instruments. In developing her experiment, Mrs. Coleman's first aim was "to make music so simple that every child may be able to play. . . . The child of no talent needs to play as much as any one else; . . . sometimes his need is greater. . . . Every normal person has some capacity for music, if we can only find its level and build upon it from that point."

Mrs. Coleman applied her theory in ways unknown to any music teacher. She found, for example, that children could be taught to play the piano without the help of printed notes, that practice with simple rhythmic movements helped to develop the little child's bodily response to rhythm and this in turn helped him to sing and play rhythmically; she, with others, learned that singing is more elementary than playing and that the child should sing before he plays. She found that young children wanted to play tunes long before their hands were sufficiently developed for them to use complete instruments such as the piano and the violin. She believed that the ability to get tunes out of instruments should be cultivated in childhood while one is free and unhampered. So she and the children decided to make their own instruments. How it worked!

(2) *The principle of providing a succession of easy stages of musical development.* The second characteristic of creative music is provision for the gradual and continuous maturing of musical experiences. It is not enough to simplify the beginnings of the child's approach to music. One must also provide for continuous growth. The whole history of music was to be brought within the reach of the child and made practicable for him to live through it. For more than a decade Mrs. Coleman has been experimenting with children, now

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hundreds in number, from pre-school to junior high school age. Through experimentation with a large number of instruments she found those which were most practicable for children of the respective ages and grades. A carefully graded sequence of instruments was necessary, ranging from simple percussion instruments — drums and rattles for the little tots — to the more complex wind and stringed instruments for the older children of the upper elementary school. In her experimental bulletins, *Creative Music for Schools*,¹ Mrs. Coleman has outlined this easy foundational approach to music in the first six grades. The booklets are placed in the hands of children. The experiences taken up are sufficiently elastic to allow for the introduction of simpler or more difficult exercises for individual pupils who need them, without destroying the continuity of the development of the material itself.

(3) *The principle of enrichment; providing a broad variety of musical experiences.* The third principle of the new music is the careful assembly in one unified course of a great range of rhythmic activities. Mrs. Coleman and her colleagues have rediscovered the primitive intimacy between singing, dancing, pantomime, dramatics, rhythmic language, making and playing on instruments, and improvisation in song. All these are incorporated in one course; hence the obvious superiority of such a program over that of the other advocates of the “new” music who lay almost all their stress upon singing and listening to “good” music.

¹ Vol. I, *Playing and Composing*; Vol. II, *Drums*; Vol. III, *The Marimba Book*; Vol. IV, *The Psaltery Book*, distributed by Mrs. Coleman from the Lincoln School of Teachers College.

Her program of school music also includes the use of many instruments which children cannot make with satisfactory results. *The Psaltery Book* is a guide to the playing of a simple form of the ancient psaltery which has been revived from the past as a stringed instrument admirably suited to the hands and musical powers of children.

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(4) *The principle of emphasis upon creative activity and constructive doing.* The fourth principle is the reiteration of one of the central slogans of the whole new education movement; namely, that constant provision shall be made for creating, for constructive doing, for discovery and self-expression in each level of musical development. Creative effort is encouraged not only at each level but also with each phase of music — singing, dancing, making and playing instruments, improvising.

(5) *The principle of integration of musical experiences with other life experiences.* The fifth, and final, principle is that emphasized in the foregoing section; namely, that creative music is essentially a new center of integration for the school. It consciously ties together the entire range of the child's rhythmic experiences and activities.

vii

We have described Mrs. Coleman's work in detail because it is the best illustration of the potentialities of music as a center of integration which provides for the all-round growth of the child. Although she is the pioneer in her particular field, there is now an increasing group of music experimentalists in the child-centered schools. A number have made conspicuous contributions in developing different aspects of musical experience. The dramatic use of music in plays and pageants owes its inception to the dynamic experimentation of Professor Peter W. Dykema of Teachers College. More recently, Norval Church is developing in the Horace Mann School a unique method of dealing with the high school orchestra. The work of Edith Potter, Ruth Doing, Helen Goodrich, Elizabeth Newman, Ellen W. Steele, and others, has been notable in introducing

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children to the folk song; to rhythmic song, game, and dance improvisation; to the making and playing of instruments and original melodies.

This whole creative-activity group is composed of individuals working closely with children. They are essentially interested in child learning and growth, not in music as a classical art. Music for every child is their aim, not the exclusive development of a few talented performers.

In these schools more time is devoted to music than is given to it in the conventional school. Music is regarded as a real and integral part of each child's life. The whole environment is such as to place a high estimate on the value and use of music. In each of these centers there is more actual participation in music on the part of each child than is customary in the formal school. In the main the atmosphere is experimental; it represents a questioning and trial of the new; not the exponential exhibit of already crystallized musical theories. It represents the combination of the findings of many music courses, rather than adherence to the tenets of any one. The aim is always child growth rather than the glorification of music or systems of music teaching.

viii

Music in the new schools is now before us. The evidence is at hand concerning the place of music in the educational program. But we have failed in our purpose if we have not made clear that dynamic reform is confined to a very few centers. The general level of music in the majority of new schools is not much above that in the formal schools, except for the insistence in the new schools that it shall have a place in the curriculum and have more time devoted to it. Creative

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music of the integrative Coleman type is utilized as yet in only a handful of places, in spite of its practicability, relative economy, and assured contribution to the musical development of youth. Very few other forms of musical education have been worked out which integrate so well the various phases of rhythmic and tonal experiences.

On the whole, progress in the utilization of music as an effective channel for general rhythmic education has been remarkably slow, even in the new schools. Leadership in the field is, from the psychological point of view, essentially conservative. Indeed the psychology of educational method reflected by the new music group of most outstanding prestige is decidedly antiquated. The writings of most of these educators read as though they were unacquainted with the psychological developments of the past three decades. With the exception of a few, such as Mrs. Coleman, they have but the most hazy idea of the meaning of child growth through experience, or of the other principles of activity, freedom, self-expression — theories which are fundamental to the practices of the new school.

Music, then, has been and still is one of the most neglected arts of the school program, alike in conventional and progressive schools. Only a few fearless innovators are beginning to explore the possibilities in this overlooked but important field of experience. Here and there a few are filling in the dim outlines of the meaning of music to the child of the future.

CHAPTER FIFTEEN

THE COPYBOOK RÉGIME IN ART

i

CONSIDER, now, the paintings flaming on the walls and growing on the easels of the new schoolroom. Consider the creative artist as teacher — living, working, playing, with the children. One says she is trying to “feel the thing the child wants to do” — in short, to become a child herself. Another talks about “taking the lid off” — permitting children to use the wings of their creative imaginations. “All God’s Chillun Got Wings,” thought Mearns, until he remembered “that all God’s chillun are not permitted to use them.” And he reminds us that schools are places where the wings of children are gradually and painlessly removed.

The child’s right to creative self-expression! This is the lesson which the creative artist in the classroom has brought us. For the spirit of adventure, of fearless original thinking, of hard work, and “concentration upon the object of desire that sets the world aside” — these qualities which the new school encourages are also of the essence of the creative spirit in the arts.

Here we see the visible products of the creative spirit at work in clay and on canvas. If we are stunned by the miraculous riches so inexplicably coined out of fun, and play, and freedom, and the inner resources of unashamed and unafraid spirits, it is because school had not permitted us to realize the extent to which every child is artist.

Consider the children in the formal school — silent



When the creative artist entered the classroom, the child as artist was discovered.
(A class in the studio of Mrs. Florence Cane, Director of Art in the Walden School.)

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souls sentenced to a treadmill of grades in an effort to grind out a dubious three-R intelligence. What is art permitted to mean to them except, perhaps, pictures on the schoolroom walls of madonnas or of Washington Crossing the Delaware? Painting and drawing? Agonizing half hours twice a week, feverishly and sickeningly restraining a quivering brush or pencil to keep it from spoiling something the teacher has set before the child to be done. Art in the old school means imitative reproduction, mere representation, copying, the passive study of the classical.

For we find that in the plastic and graphic arts, as in music, as in physical education, as in the expression of thought through words, the principle of adaptation has blinded the very leaders themselves to the fundamental basis of creative activity — free self-expression.

ii

A careful and sympathetic review of the educational history of the arts,¹ during the forty years or so in which they have had a begrudged place in the curriculum, leads to but one conclusion. That conclusion is that not more than a handful of school people have recognized the tremendous opportunities in the materials of graphic and plastic arts as effective media for education. In the new schools only, and in but a few of these, has the central significance of creative self-expression been grasped. The work of this small group in utilizing the arts has been little understood by the adherents of traditional systems of art teaching. To the latter, art is certain subject-matter-to-be-taught, certain gross

¹ The term "art" as used throughout this chapter refers to all forms of plastic and graphic arts — painting, sculpture, drawing, wood carving, and so on.

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skills to be acquired even as are arithmetic, spelling, reading, and the other tools of the curriculum.¹

This finding is not surprising even to the most casual student of western culture. For three hundred years the western world, from Prussia to California, has devoted its constructive energy to the mastery of physical nature — to the acquisition of things. This spectacular achievement has been accomplished through a sequence of startling successes in the development of the scientific method. From Galileo to Michelson the potentially creative mind of the western man has devoted itself almost entirely to the improvement of physical measuring instruments, to the reduction of error in the collection and treatment of facts, to the elaboration of the methods of inductive science, to their formularized application in the exploitation of artificial power and natural resources, and to the concentration and integration of wealth in all its forms. As a result, our magnificent Economic Man has provided himself with the highest physical standard of living that the world has ever known — a standard of living with poverty almost unknown to the average man who is surrounded by necessities, comforts, and luxuries on a stupendous scale.²

Naturally in the Age of Science art also reflected this

¹ For illustrations and descriptions of art in the new schools the reader is referred to the April-May-June, 1926, issue of *Progressive Education*; to the writings and plates published by Franz Cizek, of Vienna; to Vol. VIII, *Creative Effort*, of The Francis W. Parker School *Studies in Education*; to articles published by Florence Cane of the Walden School of New York City; to the volume, *Curriculum Making in an Elementary School*, by James S. Tippet and Others. Also the *New Era* magazine published in London; and the *Journal of the Barnes Foundation*, Merion, Pennsylvania. An idea of the best type of art teaching found in the formal schools may be gained from the publications of Arthur W. Dow, Walter Sargent (*How Children Learn to Draw*), and Belle Boas (*Art in the School*). One of the best books of its kind for the classroom teacher is Margaret Mathias's *The Beginnings of Art in the Public School*.

² This thesis is developed at length in several chapters of *The American Mind and the Reconstruction of the School*, by Harold Rugg. (Harcourt, Brace & Co., New York; in preparation.)

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superficial interest in things, this absorption in the real life of the concrete, objective, material world. Art during the last three-hundred-year cycle has been essentially pictorial representation, mere photography. Artists have striven to master the technique of meticulous detail. When, at rare intervals, original men have appeared who have dared to create new pictures of man and his life — pictures in which the essence, the feeling, the heart of man, is portrayed rather than the surface details — such creative interpreters have been disposed of by ridicule and scathing comments upon their astigmatic defects, their inability to draw things as they are. It was inconceivable, for example, that a Matisse should prefer distortion to the photographic fidelity of which, under the Academy, he had become an adept master. Or that Brancusi, whose exact representation of the musculature of the human torso used in countless surgery classrooms, should delight in abstractions which suggest nothing but feeling.

Space is lacking for us to defend the thesis that art could not be free and creative during the nineteenth century while the Economic Man was accumulating his competence. Throughout the entire western world men were not interested in wholes, either in European countries or in the sprawling infant America.

Now the creative artist is a vision seer. He is essentially interested in wholes; he sees life as a unit, as an entity. He compels himself to go beyond the surface appearance of things, for it is the feeling, the spirit's intention, not outer details, in which he is interested. He strives to catch the flash of inner spirit, some unit glimpse of life. He expresses what he sees, and his criterion of a creative act is that it shall be his own original and completely integrative portrayal of what is in his imagination.

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This is essentially what modern art since Cezanne has tried to do, and it is only now at the end of the first quarter of the twentieth century that a small nucleus of painters, sculptors, writers, dramatists, are beginning to seize upon that creative principle.

iii

With this the condition in the fine arts themselves, how could art in the public schools be anything but the formalized, mechanical, imitative, reproductive process that it was? Indeed, so small a part did it play in the everyday life of the Economic Man that it was a struggle to include art in the schools on any basis at all. The energies of those on the frontier of educational reconstruction were taken up with the struggle to prove the values of art, to show that it had a valid place in the curriculum from the standpoint of pragmatic utility. Applied art in the form of manual arts, industrial arts, household arts; drawing as accurate representation to supplement the written word; appreciation as an intellectual acquaintance with the history of art and the lives of artists — these were the forms which art was forced to take in the schools of the Economic Man.

We must not forget that the graded school in America is only seventy-five years old and the American public school system less than a half-century. In earlier chapters we have developed the thesis that mass production in education, as in economic life, was imposed upon those who developed our educational order. The rapid increase in pupil population, due to increase in our general population and the startling rise of cities, and the overwhelming problem of securing trained teachers and administrators, defeated, until the turn of the twentieth century, the attempt to do more than

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to construct the physical outlines of a huge school system. We must not forget that it is only within the past fifteen years that teachers in large number have learned, say, even the significance of silent reading; and that the experimental study of the more obvious intellectual aspects of education has been in process of development only since 1910.

Naturally, therefore, up to that time those interested in using the arts as media for general education were compelled to devote their chief energies to getting art into the curriculum on any basis. Neither the administrators nor teachers had the slightest notion of creative art and understood little of what even the better "representational" artists were trying to do. Art to school people was mysterious, something set aside from the experience of everyday living. If provided for in the school at all, it was to be treated as a special subject, like music. Thus it suffered the fate of all new subjects on their initial introduction into the school. Probably there was no single public school, and we have yet to find the private laboratory school in America prior to 1900, in which the materials of the plastic and graphic arts were used as if they were considered to be coördinate with words as media for effective educational growth.¹ So when art came into the schools in the 1880's and 1890's and was begrudgingly permitted a limited place in the curriculum, it, like music, was relegated to special teachers and to that administrative formalizer, the school supervisor. Not until the philosophy of growth through activity, through self-initiation, had found application in a few free schools, did

¹ We have reason to believe that the principle of creative self-expression was being partially glimpsed in Dewey's laboratory school and, in the years immediately after 1901, in the Francis W. Parker School of Chicago under the directive leadership of Flora Cooke.

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the arts come into their own as effective media for releasing the creative impulses of childhood.

The further history of the fine arts in the public schools reveals the same steps of development which marked the growth of other subject-matter departments. Individuals saw that if art was to become a "subject," it must be organized. Cheap materials must be made available. Manuals, outlines, syllabi, must be prepared. To accomplish these things commercial agencies must be utilized. So fine art became a subject of the school immediately upon the large-scale commercial publication and distribution of systematic schemes for the teaching of art.

These schemes were concerned mainly with the teaching of drawing and were frankly designed to fit administrative conditions. Every child would have a pencil. He could learn to draw, as he learned to write, from a copybook. The teachers had little imagination and knew little about how to originate; only occasional rare mutants among them had even imitative skill in the use of pencil and crayon. Paints were expensive, not available in cheap commercial form, and furthermore, were mussy and destructive to the complacent order of the efficient classroom. Freedom, activity, self-expression, had as yet no meaning in the school's vocabulary.

Hence, in the 1890's and the early 1900's, the almost instantaneous success of the commercial "drawing books." The technique was direct imitation of set models, not of the work of the teacher, nor of real objects. Fine art or free-hand drawing consisted of painstakingly copying the pictures of things. Children, naturally interested in portraying their ideas of objects in the inanimate world, of poses and actions of the animate, or even in scribbling for the sheer love of manipulation and movement, were not permitted to

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begin with this natural starting point. Drawing from objects and from life was gradually introduced with the development of the psychology of pedagogy and the appointment of professors of art in our new schools of education. But these latter, interested mainly in art rather than in childhood, hedged this form of graphic representation about with rules of procedure, demands for precision, and emphasis upon a degree of exactness which the child's motor coördination was incapable of achieving. Hence a natural antipathy developed against art in our schools. Children disliked the art class because their efforts did not achieve a satisfying result, and the conviction deepened on the part of the ninety and nine that not only drawing and painting, but also the understanding of art, the enjoyment of pictures and sculpture, were for only the talented few. The early years of the development of art instruction, therefore, were marked by uneducative aims. Imitative representation, copying, drawing, and painting by rule of thumb crushed individuality, discouraged spontaneity and originality.

Now uniformity of product, a necessary feature of experimental science, of analytical research, of intellectual understanding, has no place in art. Art is creative only when it is unique; the goal is individuality of expression — each painting, drawing, bit of sculpture, is unworthy except as it has unusual elements combined in a new way. Several creative art products are not susceptible of measurement upon the same scale. Art consists essentially of interesting deviations from norms. Hence the goals of art are diametrically opposed to the goals of science although the practice of either demands the mastery of technique. Whereas standardization is sought in science, in art it is fatal. Routine in art is defeatist. Creative self-expression depends first of

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all upon freedom to originate. Technique, mastery of materials and instruments, is necessary, of course, but is subordinate to the creative impulse; it may be interpolated only upon request.

In addition to the emphasis upon the copying of models in drawing, the second conspicuous feature of fine arts in the schools prior to 1900 was the worship of the art classics and the attempt to use commercial methods in "selling" examples of them to American youth. In keeping with the emphasis upon knowledge as the aim of education, the facts of the historical development of art — "pictures every child should know," and information about the lives of the artists — loomed large in the art course of study. The methods of American business — the psychology of salesmanship on a large scale — were utilized in the widespread quantity reproduction of prints of classical paintings. Children were to learn to "appreciate" art by the visual recognition of photographic reprints of the works of the masters. These, done in black and white or in sepia, gave no hint of the artist's use of color, light and shade, or texture; they were photographs in which subject matter loomed large. They had their value, of course, in building up information about art, but little direct result in developing sensitive attitudes or a feeling for artistic self-expression. Used as the basis for oral or written expression in language lessons, these reprints offered no basis for the understanding or appreciation of the modern movement away from representation in art. "What story does this tell?" is a footless approach to the appreciation of a Cezanne, a Matisse, an O'Keefe, Despiu, or Archipenko.

These "penny classics," about which children wrote polite and stilted little essays, could have their day only in a régime which vaunted memorization of facts, the

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acquisition of information. Such methods of art instruction were foredoomed to failure for they could not cut through to affect the moving aspirations, ideals, and appreciation of children. Besides the mechanical faults inherent in the quantity production of these reprints, there was a psychological reason for their inadequacy. The subject matter of the prints was usually portraits, historical or religious themes, fleshy madonnas, sweetly insipid children, or genre pictures which were entirely beyond the range of the artistic understanding of youth. A passively respectful observation of these mature art products was not sufficient to stir childhood's imaginative and creative impulses.

iv

In the early years of the 1900's, however, there came a slight step in advance. The new schools of education were then being built up out of the scorned department of "pedagogy" and elevated to the more respectable academic realms of university education. With their development two trends of significance to art education emerged. First, professors of the teaching of art were established in the most conspicuous of these centers and shortly began to send younger exponents of their ideas out into public and private schools. Second, paralleling this movement and preceding it in rapidity of expansion, was the development of the new scientific psychology. Although apparently the two movements were completely divorced in the first two decades of the twentieth century, nevertheless the nature of the work of the psychologists had far-reaching implications for the teaching of art.

Under the leadership of the students of the specific learning processes and of the mental and educational

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testers a new department — educational psychology — developed. It was governed essentially by an interest in the analysis of specific mental functions. Under the leadership of Thorndike the learning process was explored indirectly by the statistical method of measuring the products of learning. A more direct observational approach was developed by Judd and his colleagues. The initial work was done almost entirely in the field of the intellectual and sensorimotor skills. Within this narrow field the accomplishments of the first twenty years were little short of revolutionary, and gave to the teachers of reading, arithmetic, spelling, handwriting, map location, algebra, and so on, a new inductive psychology of learning. This contribution to the learning of the skills and to the philosophy of the inductive method of learning will live in the history of education.

In our universities, however, as well as in our elementary and secondary schools, research interests move in single-track lines. The protagonist of a new method of research receives a hearing for his innovation. Almost immediately scores, even hundreds, of university workers plunge into the secondary exploitation of his method of work, applying it to a vast scope of materials. Further invention is delayed by the widespread adoption of the proposed new method. This is exactly what has happened in the case of mental and educational measurement. Since 1900, departments of educational psychology in American universities have produced no important additions to the psychology of emotion ¹ and indeed, since 1915, have stopped almost entirely the exploration of learning processes. Our whole energy appears to be devoted to the development of a science of intellectual education.

¹ The physiologists have, though! Witness, e.g., Cannon, W. B.: *Bodily Changes in Pain, Hunger, Fear, and Rage*. D. Appleton & Co., New York; 1915.

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Naturally, therefore, with the appointment of the new professors of the teaching of art the educationists had little or nothing to give them. Scales and tests were the sum total of what the science of education had to offer. And scales and tests were the last things that art instruction needed. Indeed, scales and tests, standardization, led only to the perpetuation of the routine, imitative representation which had dominated the teaching of drawing in the schools.

V

Nevertheless, in spite of the lack of even the merest beginnings of a sound psychology of the emotional and art life, the influence of the new professors of the teaching of art did constitute a distinct advance in the leavening of the art work of our schools. A. W. Dow began to organize the art department of Teachers College, Columbia University, in 1904. In 1909 Walter Sargent started his work in the School of Education at the University of Chicago. More conspicuously than others who, prior to that time, had influenced the training of teachers of art, these men were deeply appreciative of art and its products. They were sensitive to the materials of the graphic and plastic arts and saw in the growing industrial civilization an infinite array of opportunities for its application.

Dow and Sargent and their lesser colleagues in other centers were not essentially students of the psychology of learning. They were primarily artists, lovers and students of art. Their classes grew and their influence in the schools spread. They were tolerated in schools of education because they found the way to pass on the art spirit to their students and to their intellectually minded colleagues. Besides being artists of distinction, they knew intimately the whole field of the history

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and theory of art. Their lectures were revelations of emotional understanding to teachers and administrators whose working and playing life was devoted almost entirely to the pursuit of the rational. Through the use of exhibits, local galleries, and occasional examples of creative art in the immediate environment, vistas of understanding and enjoyment were opened to their students.

Dow and Sargent probably did more than any other two of their contemporaries to modify the practices of public school art teaching. They assembled the materials of art information, simplified and arranged them in order of difficulty for use in the schools. They developed the basic principles of composition and design; illustrated them with examples from the classical, contemporary, and practical arts; and intellectualized the appreciative understanding of art in its various manifestations. Line, harmony, rhythm, symmetry; color in its variations of hue, value, and intensity; the opposition and subordination of mass in composition, were analyzed, illustrated, and amplified with simple directions for practice in their use. The professors of the teaching of art taught normal classes, held summer schools, and encouraged their pupil-teachers to believe that they, too, could master the techniques of art enough to understand and encourage the more talented pupils. They taught their students to see the application of design, the theories of color and harmony in everyday objects, in nature, in the products of craft and industry, as well as in classic and primitive art. They brought their students into contact with the historical and biographical development of the graphic and plastic arts.

Furthermore, their movement grew at the very moment of the inception and widespread hearing that was being given to the industrial, household, and applied

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arts in the school. Dow, in the elaboration of his theories, first published in 1899,¹ approached art instruction, not from the traditional standpoint of teaching children to draw, but from that of the principles underlying art, the fundamentals of design applicable equally to abstract compositions, costume design, the decoration of the home, or the manufacture of a teacup. His object was to organize the work in art so that there would result "a steady growth in good judgment as to form, tone, and color through all grades from the kindergarten to the high school." Appreciation was the outcome sought, and throughout Dow's exposition of his theses, as well as in those of his students and followers, appreciation chiefly was the end-aim of art instruction. Creative, constructive, manipulative activity with art materials was always to further the appreciation of some intellectual art principle. Thus was art in the schools intellectualized.

Nor did the development of the industrial, household, or other applied arts in the school help the case of creative expression through art. In keeping with the pedagogy of the day, problems were assigned, the order of procedure minutely laid out to be executed faithfully by unquestioning pupils. Finish, accuracy of result, care in following directions, were the rewarded outcomes; originality, innovation, had to be discouraged for fear of wasting materials. That "concentration upon the object of desire which sets the world aside" could not glow white in such a régime.

The organizers of the subject matter of art did one notable service. It was they who really secured for art its place in the curriculum as a definite subject. These professors of the teaching of art wrote books on their

¹ Dow, Arthur Wesley. *Composition* (Seventh Edition). Doubleday, Doran & Co., Inc., Garden City, New York; 1917.

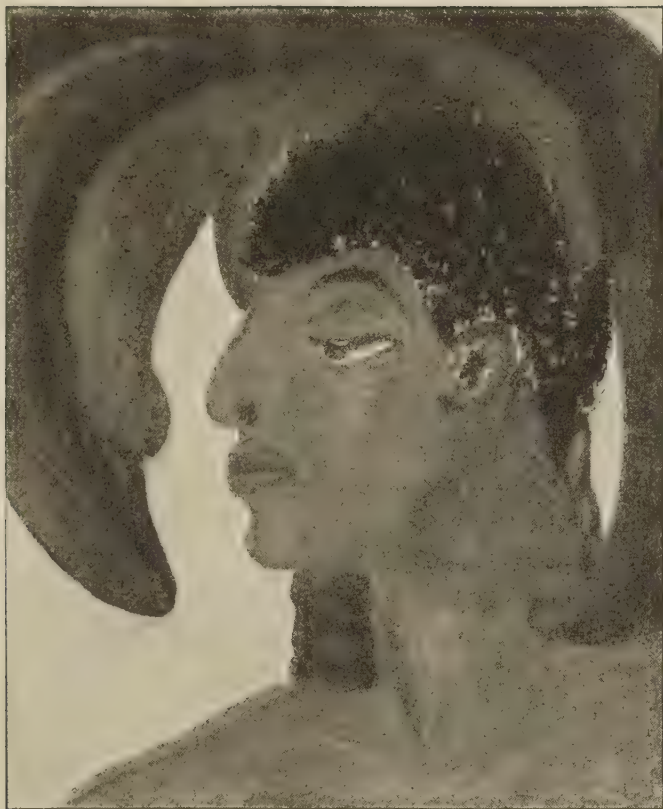
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profession. They wrote books on how pupils learn to draw, on art in the public schools, on the organization and teaching of art, on methods of design, on talent in drawing, on the principles of composition and the use of color, on picture appreciation. They assembled and organized a body of information about art, and, in accordance with the best psychology of their day, developed methods of teaching it. Their works marked a vast improvement over the commercial copybook material of the preceding decades. The fault is not theirs if the gain for creative art was slight, for faith in a creative youth has but recently set us questioning the accepted pedagogy of their day.

We, however, are interested in the story of creative art in the school. We are concerned with the way in which the protagonists of art use their materials in the development of self-expression. Hence we are compelled to conclude that this new reform group in the school revealed a serious defect.

It was nothing less than a defect in fundamental psychology. Art was not creative activity — another medium for growth through self-expression. It was an intellectual matter — a body of facts and principles to be acquired, a set of techniques and tools to be mastered for the understanding of those principles. Most of the books on art and art appreciation in the school which have been produced since 1900 have revealed the same emphasis upon learning as acquisition, upon growth as imitative understanding.

Turn through these manuals, these pedagogical books on teaching youth to draw, to paint, to model. You will note that they are concerned primarily with the development of a graduated series of steps by which young people may learn to draw, by which they may learn to reproduce frequently recurring forms. As the



Imaginative painting of a negro head, expressing powerful primitive forms. Even the leaves are in harmony with the type. (Vera Lyons, age 16, pupil of Mrs. Florence Cane, Director of Art in the Walden School.)

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authors of one of the most influential of these early manuals phrases it, they were concerned to build up in the child a "graphic vocabulary." Now, these workers did recognize that "children draw well only when they wish to tell some specific thing by their drawing." Being themselves sensitive to art, real lovers and appreciators of the fine, of the beautiful, they sensed that each child has some potentiality for artistic insight.

Working in teacher-training institutions, however, they were constantly reminded that whatever they did for the schools must fit the administrative conditions of large classes, untrained teachers, a rather inflexible time schedule, and lack of art materials. Hence, in trying to help quantity production of art in the schools — an attempt into which they never should have been led — they concentrated upon methodology, upon developing a graduated scheme by which boys and girls could learn the technique of representative drawing. Naturally, therefore, the essence of their whole product was imitative representation. Drill, technique, copying, were to be the central means by which skill and appreciation were to be built up. Thus the emphasis was altogether upon acquisition, adaptation, conformity; upon following a set "schema." Indeed, the books supplied the pupil with schemas of the object to be represented. They expected him to follow set rules of procedure, leaving his own variations and interpretations out of consideration until the schema had become more or less fixed.

Note, for example, the way in which children in the first grade learned to draw a sparrow. Instead of permitting the children to draw it "out of their own heads," the scheme provided each pupil with a hectographed copy of a sparrow and a piece of tracing paper. Through repeated tracings of the bird, cutting out the

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result, using this as a pattern for other cut-outs, the drawing-concept of sparrow was defined through the eyes and hands of the pupils. So, through stage after stage of tracing, cutting, drawing, and redrawing, each thoroughly reproductive, each consisting of imitation, the child learned by heart this particular art form; thus he was "systematically accumulating a graphic vocabulary consisting of forms which were most frequently used or which helped to interpret a wide range of other forms." This graduated method of representative drawing, because of the great prestige of the authors of such a manual, became an accepted way of teaching art in the public schools.¹

Now this is, to be sure, a most effective way to develop skill in accurate, easy, and recognizable representation. It is, to be sure, an effective way to teach pupils to draw a sparrow. It is to be seriously questioned, however, whether it is a most effective way to produce in boys and girls the ability to express themselves through the medium of plastic and graphic materials. Each of these short cuts to art production in the schools emphasizes routine at the expense of creativeness; skill, manipulation, and accuracy in reproducing basic forms at the expense of self-expression. As we shall see later, the imposition of such graded schemes in the lowest grades of our schools is in exact opposition to the philosophy and procedure of creative artists themselves.

¹ This method of teaching children to draw represents no advance over that advocated half a century earlier by a French professor of art, Lecoq de Boisbaudrant, of the École des Arts Décoratifs, who, writing in 1847, based his whole system of teaching to draw upon the acquisition of visual memory:

"In science and literature the memory is trained by lessons learnt by heart, by giving the child at the outset only one line to learn, then a whole sentence, and later, tasks of increasing difficulty. A memory for form [in drawing] must be trained in exactly the same way by a graduated series of shapes."

The Training of the Memory in Art. English Translation by C. D. Luard. The Macmillan Company, New York; 1911.

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These new organizers of art in the schools had a partial grasp of the urge of the child to express through drawing, painting, and sculpture what is in his mind, but they did not make use of it in the systems of learning to draw which they worked out. Instead, the child who was courageous, interested in expressing his own ideas in graphic and plastic form, was discouraged, held back, and made increasingly dependent upon the teacher's arbitrary decisions as to what his graphic vocabulary should be. It is as though a child who had learned by natural means to walk and run, skip and hop — indeed, fairly to fly — should upon entering school be required to move only in precise measured steps, graded movements in sequences which the teacher had organized as the schema through which he was to learn.

Methods like that referred to have obtained widespread acceptance and have exerted enormous influence on art in the schools. Why? Because they lent themselves expeditiously to use by overworked art supervisors and grade teachers unskilled in the use of art materials. Missing entirely the message of creative self-expression, they seized upon this graded, easily applied methodology as a makeshift solution for the problem of art in the school program. With such a method a teacher who is unable to draw can provide herself with a notebook, a collection of type forms, present them in mimeographed form to be copied, and successfully "teach art." For reasons such as these, also, drawing with pencil and colored crayons became almost the sole medium for art expression. Paints never became very popular in public schools; they were hard to handle and mussy, and painting on narrow inclined pupil desks was difficult. The so-called school art magazines and popular journals of the elementary and primary grades have also tended to perpetuate the

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régime of schema in art instruction, especially by continuing to publish outlined type forms which can be copied, colored, enlarged, or cut out. Thus the tradition has been continued in its worst form.

What happens to a child under such schematic instruction? Sargent himself has described the inevitable outcome. After discussing the drawings of younger children he says, "But when one passes on to the drawings of older children, he finds that this early promise is only occasionally fulfilled. . . . The spontaneity so apparent in the free drawings of early years seems to disappear in considerable measure at about the third or fourth year of school."

Of course; because this system of representative drawing leaves out of consideration the inner drives of the child — his desire to use color, to set down in his own crude and naïve way the primitive outpourings of his imagination. It really does not matter whether he can draw sparrows and robins so that they look their parts, provided that his inner enthusiasm and expressiveness have a continuous outlet, and provided that the school draws out of him, through the gradual introduction of technical control as it is needed, the most that is in him in the way of creative talent. Fine discriminating details which require the use of small-muscle coördination have little or no place in the young child's drawing.

vi

The practices of the representative-drawing group, even in our older laboratory schools, show the abortive influence of this whole school of imitative art. We have recently examined carefully the work in one of our progressive laboratory schools. It illustrates clearly
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the overuse of directive control, the perpetuation of imitative representation, and the denial of creative self-expression in the child. Classes of thirty or more in the intermediate grades were painting on small flat-topped desks upon sheets of paper too large for these surfaces. Children were kneeling on one knee, or standing up and stooping over to paint. Characteristically, the paints had been determined upon and mixed by the teacher! And characteristically, the children were all painting the same subject — what appeared to be a mountain scene, featuring goats, sheep, and other details of the herder's life. Each child had drawn his own interpretation of the theme, to be sure, but the figures were generally stiff, the colors were flat and lifeless, the compositions lacked living, vital, original qualities. The pupils seemed nervous, unusually repressed, as would be natural from the frequent adjurations from the teacher for silence. The teacher's method emphasized negative criticism and correction; she even went so far as to take the brush away from a child to touch up his picture! The teacher, an excellent draftsman, had thoroughly imposed her ideas upon the pupils. The central aim in the class seemed to be to obtain as meticulously neat and presentable an effect as could be got and one which most nearly jibed with the teacher's desires. In three classes the process was repeated — the teacher growing more irritable as the morning wore on toward noon.

The same imitative, directive procedure was followed in the other classes. Following an observation trip made earlier in the week to the markets of the city, the teacher of art developed from the comments of the pupils her own conception of what a frieze of the community markets was to be and then parceled out to the pupils the separate sections to be made.

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Such art instruction may "drill the pupils in design," it may give them practice in the use of harmonious color, it may integrate their art activities with their other school work, but it does not release the creative faculties of pupils. It is violating the first principles of creative activity — the right of the child to say his own thought in his own unique way. Even the rigorist, de Boisbaudrant (quoted in a footnote earlier in this chapter), recognized the essential place of individuality in art instruction. "Art is essentially individual. It is individuality which makes the artist. All teaching that is real teaching, based upon reason and good sense, must make it its aim to keep the artist's individual feeling pure and unspotted, to cultivate it, and to bring it to perfection." Neither the intellectual understanding of art principles, the faithful copying of models in practice exercises, nor the imposition of a teacher's ideals, be they ever so high, will supply that fiery quality which transcends information, technique, models — that is, the creative urge.

In this school, and in others like it, art is a drill process; a feeling for order and design is to be acquired through set practice exercises in order and design. From the very first a consciousness of technique which warps and inhibits creative expression is built up in the pupil. In these schools an academic knowledge and recognition of what has been considered beautiful dominates not only individual creation but that private, personal, and delicately poised thing — appreciation. Under such a scheme imagination is relegated to a subordinate and incidental rôle. "There is no reason why this faculty of the imagination should not be strengthened by use in all grades — *if there is time*," (!) says the author of a widely used and otherwise excellent book on art instruction. Although throughout such books one

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finds frequently such sentences as this: "In every way possible individuality should be encouraged and the child's point of view taken," in the methods proposed and in the practices of the schools there is little or no provision made for the actual development of individuality. The anxiety to impart the principles of art structure overshadows the intention to base art expression upon the needs and interests of children.

vii

Now the issue is before us in clear perspective. If the goal in the use of art materials in the school is to be skill in reproducing type forms; if it is to be knowledge about the techniques of art processes and the recognition of art principles illustrated in the works of the great masters; if it is to be information about the historical and biographical development of art — then methods such as those described are right.

If, on the other hand, the aim of art in the school is to provide a continuous outlet for creative self-expression with any and all kinds of materials; if it is to develop an attitude of confidence in the pupil, to assure his ability and desire to express himself with a wide variety of materials; if the aim is to remove the restraints of fear and excessive self-consciousness and to release voluntary, joyous, and continuous creative energy — to help the child express his best self with sincerity, genuineness, and power — then the program of the professors of the teaching of art is wrong. That theirs is an improvement over the old copybook methods of the early days of art instruction, we shall be the first to proclaim. But we shall insist equally vigorously that the improvement that has been made is inadequate, that the psychology behind representative drawing of

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type forms and the imitation of classical art works is fundamentally wrong.

There is a source, however, to which we can turn for illustrations of the direct route to develop creative art in the schools. That source is the small group of creative artists who themselves have recently taken up the teaching of art in the new schools.

CHAPTER SIXTEEN

THE CREATIVE ARTIST ENTERS THE CLASSROOM

i

THE creative artist at work furnishes education with the first real clue to the significance of art in the life of the child. There have always been creative artists, but not until the Century of the Child was ushered in by Dewey and his followers has the creative spirit of youth been recognized as identical with that of the masters. Turning their backs upon art as information, art as abstract principles, as technique to be acquired, as drill in design, as respect for the classics, a few artists have captured the sources of the creative impulse. The urge to create is one with the urge for self-expression. It is the impelling desire to translate an experience, a fleeting inner image, into outward form; to leave "a significant personal impress upon material"; to convey a feeling or refine a meaning that has lived before only in imagination. This is the creative artist at work, and this is the child at play.

Only the creative artist himself, therefore, understands the processes of the creative act, and even with him they have generally been unphrased. From thought and its fringing consciousness, "hunches" which flash into visions of soaring beauty set the artist going. Only as he is sensitive to those voices, sincere in executing their dictates faithfully, courageous in trusting them, does he keep the path to creative effort open. Only so is his art the expression of his real self, unique and individual. As the creative artist shapes his dream into reality with all the powers he can com-

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mand, whether it be in paint or clay, wood or bronze, melody, bodily rhythm, the lightning word, or moving plastic, he keeps going back again and again to that inner vision for guidance and verification. If he be the true artist, that can be his only guide; and the vision rewards him by growing clearer, surer, as he works. He recognizes, as few others can, the almost sacred necessity of keeping faith with the creative spirit within. And here lies the secret of his phenomenal success in releasing the creative energies of children.

ii

When the creative artist entered the classroom, the child as artist was discovered.

Only painters, sculptors, dancers, musicians, poets, who combined a great vision of their art with an equal vision of the child's potential, were sensitive through their own creative travail to the requirements of the creative spirit. They could truly understand the philosophy and aims of the child-centered school. Quickly they recognized that it was not theirs to transmit the visions and techniques of their respective arts, but to draw from the child the creative talent within him. The faith in the interests, impulses, and needs of the child, which the new school fostered, led them to see that every child was a potential artist; that his inner vision deserved the respect and consideration which they had always accorded their own creative urges. In this environment of freedom and independence their art was not a mode of thinking or a technique to be imparted. It was a medium offering the opportunity for creative self-expression, for releasing the constructive energies of all who approached it in sincerity of spirit.

For the creative impulse is within the child himself. No educational discovery of our generation has had

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such far-reaching implications. It has a twofold significance: first, that every child is born with the power to create; second, that the task of the school is to surround the child with an environment which will draw out this creative power. As Mearns phrases it for literary materials, "Poetry cannot be summoned, it can only be permitted." And Cizek, a true pioneer on the frontiers of creative education, answering the puzzled inquiries of visitors to his Viennese studio, explained the startling products of children's creative effort which lined the walls with, "I take off the lid and other art masters clap the lid on — that is the only difference."

Hence a teacher, instead of being an encyclopedia or a force pump, must, in the words of Peppino Mangravite,¹ become "a person who is clairvoyant, who is able to penetrate the mind and soul of a child. A teacher must comprehend what the child wants to do. . . . He must never interfere with the child's mental image by telling him how to begin. The idea — the mental picture — must be the child's. Once he is started, a teacher can help him."

A seconding of this dictum from Miss Levin, of the City and Country School: "You have to feel the thing the child wants to do, to think his thoughts, in short, to become a child yourself. And to be able to do so you must have the soul of a child and unless it is so, and only so, you can't get results."

And Florence Cane, art director in the Walden School, phrases the same viewpoint: "Having given the child his materials I trust him to do what he wants and let him continue to draw or paint as long as his interest lasts. To the extent that he is content with his work I am

¹ Mr. Mangravite has a studio at Washington, and also conducts art classes at the Washington Montessori School and at the Potomac Park School.

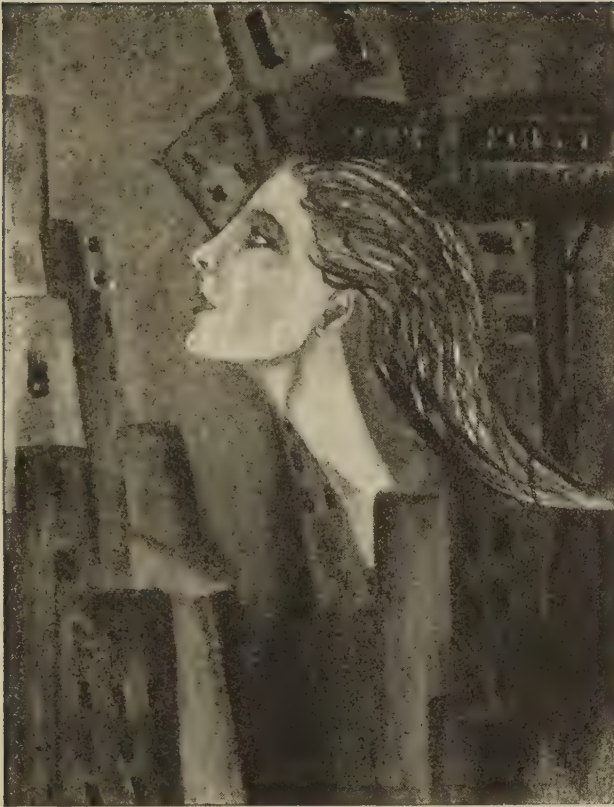
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assured the thing projected on the paper corresponds with the image within. One little girl of five said of a painting, 'It looks the way you feel inside.'" And again: "With this faith in each child's natural creative power, I have not felt the need of teaching in the old way, of criticizing each pupil in turn; rather I approach the problem with the idea of giving the children an opportunity of working out their own wishes." Again, referring to the need for keeping hands off the children, she says: "While they were working enthusiastically, they had something to say and were saying it to their own satisfaction and, therefore, needed to be let alone. I feel it a violation of the creative process for one human being to interrupt or direct another. Who knows what the vision of the worker is, except the worker himself, and how can a teacher be of service except at the point of dissatisfaction when the worker has reached an impasse?"

This emphasis upon drawing out the potential within the child is illustrated also by Correthers, teacher of art in the Keith School, Rockford, Illinois, who refers to the teacher as one "who is trying to extract something in the form of original drawing or painting from the modern child."

iii

Evidently a revolution in art instruction is under way in a few schools. Certainly these slogans sound little like the academic phrases of the art supervisors and the writers of the pedagogical art books. On the other hand, they do agree precisely with the doctrine of self-expression of the new education. The emphasis is upon drawing out the art themes from the experiences and interests of the pupils, rather than upon imposition of suggestions and procedures from the outside. These



Under conditions of freedom the work of the pupils is continually an expression of their own inner life. This girl was passing through a struggle to maintain herself and her aspirations in a city where the rhythm of life is difficult and oppressive. (Painting by a girl of fifteen, pupil of Mrs. Florence Cane, Director of Art in the Walden School.)

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new teacher-artists will not use models to copy. They will not tell the pupils what to make. As Miss Levin says, "No, the only help I give them in choosing the subject (if they don't come full of ideas themselves) is to go through their class program with them, which suggests subjects to the children. . . . I sometimes let them squeeze the clay and develop the form suggested."

Where the emphasis is upon cherishing the creative impulse, art must be an adventure into the unknown. Each child must be free to experiment, to follow out his own desires and interests through an unhampered and joyous trial of each thing in turn as it suggests itself. Where the creative fancy is respected and allowed free play, there is small use for a course of study, outlines and syllabi of information, planned lists of subjects and assignments. There can be no finished adult standards to obscure the vigorous quality of the child's own crude expression. Comparisons with grade norms lose point when the aim is growth in individual, original, unique modes of expression. Planning series of exercises for drill in design can only leave the child with the impression that his own spontaneous creations are not quite acceptable; they render him unsure, afraid to strike out boldly on his own.

The recognition of the principle that the urge to create is engendered within the child and that it must follow its own ways to fulfillment will not allow one to be too concerned that the end shall be beauty according to some preconceived ideal. The creative artist in the new school judges results solely from the standpoint of their sincerity and truthfulness. They must satisfy only the inner ideal of the child who creates them.

The emphasis is upon the child's free imaginary interpretation. There is, indeed, more drawing from memory than from objects, not, as the formalists had it, to

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train the memory, but to clarify and vivify the child's inner image. The attention is concentrated much more upon the feelings, desires, ideas, and meanings of the children than upon the actual form of objects around them. Mrs. Cane illustrates this principle excellently in the following episode:

There was one girl who had painted her first picture, a study of a jar of flowers, and now she was sitting in front of a blank canvas evidently desirous of plunging into something entirely of her own creation, because she did not want to paint any of the objects around her. I remember sitting next to her, talking about it. She said, "I can't paint!" and I said, "What would you paint if you could paint very well?" An idea evidently came to her like a flash, for her face lit up, and she began describing rapidly a scene she had observed recently. A gray sea and sky, a sandy beach, and a little old woman in black on the beach alone, looking out to sea. It must have made a strong impression on her, because the description came so clearly and with intense feeling. I said, "Well, where would you put the edge of the beach?" Her hand made a quick line. "And where would the sky and sea meet?" She drew another quick line. "And the old woman?" I asked. She stopped and said, "I can't draw an old woman with a shawl!" So I volunteered to pose. I drew a sweater over my head and shoulders like a shawl and turned my back. She sketched it in roughly and thanked me. I left her, and without any further help she finished the painting; and an extremely fine thing it was, full of the sense of sea and grayness and loneliness. It was only her second painting, but the feeling she had about the scene carried her over the problems she met on the way. She forgot her fears.

The Arts; August, 1924.

iv

Important as the philosophy of child growth through experience was for the development of creative art in the school, there was another factor which had to be taken into consideration. Insight into the creative needs of children was delayed in America by the late

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emergence of the creative artist himself. Industrial civilization was slow in producing original artists who dared to ignore the traditions, classicism, and cults of the Old World. Here and there a few have emerged from time to time. They have appeared chiefly in cities where cultural evolution is speeded up by the concentration of power and desire.

The relatively recent interest in the native art of contemporary primitive peoples (resulting from the investigations of sociologists and anthropologists) has probably also been instrumental in releasing a native American art. At least it has helped to shift the traditional standards of classic perfection and made them more flexible, admitting to the realm of beauty the bold vigor of primitive design.

It was natural that some should begin to mark the resemblance between the art of children and that of the race's childhood. The vigor and freshness admired in one came to be prized in the other, and the great day of creative self-expression of children in art was ushered in. It was the loosening of the final peg which held art classes pinned down to the copying of models set by classical masters. So, today, an exhibit of the artistic effort of children in the progressive schools resembles in its boldness and originality of treatment, in its frank use of primary colors and its charming lack of accurate proportion or finished technique, the qualities found in a collection of Indian, Negro, Maya, Egyptian, or Igorot art.

But as much credit must be given to the administrative pioneers of rebel schools who were not only aware of the creative needs of children, but were both intelligent and courageous enough to turn the art classes of their schools over to artists rather than to academically trained pedagogues.

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No school administrator in the radical movement has been more keenly sensitive to the art needs of children than is Miss Caroline Pratt, who in 1914 organized the Play School, now known as the City and Country School of New York. Miss Pratt shows her understanding of the application of the growth psychology with art materials: "The art of pedagogy, however, is not concerned with these [art] productions of the children except as they register as milestones in the growing process. We are not trying to make 'artists' of the children in the narrow sense of the term." "The new pedagogy treats æsthetics in a way quite different from the old pedagogy. Both the old pedagogy and the new analyze each of the forms of æsthetics . . . into something which they call its elements." But, she goes on to say that the new pedagogy tries to show the children the fundamental relationship of these elements in order that they may get it as a whole and have a better understanding of it, analyzing it into its parts at a later stage. In drawing, "the elements are assumed to be proportion, design, mass. . . . But the essence of pictorial or plastic art is in the relationship of all the elements. . . . The new pedagogy recognizes that this fine appreciation of relationships comes about through a physiological process which goes on within the organism. . . . Art is not produced through an intellectual nor yet a feeling nor to use the old psychological term a willing process, but from the getting together of all these." ¹

The coöperation of artist-teachers, sensitive students of childhood, on one hand, and truly creative artists on the other is bringing about this revolution of art in the school. Grade teachers themselves are becoming more

¹ Stanton, Jessie, edited by Pratt, Caroline. *Before Books*, page 24. Greenberg, Publisher, Inc., New York; 1926.

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keenly aware of how the creative spirit works — how imagination may be translated with paint, pencil, and crayon on canvas and paper, as well as with hammer and saw, wood, iron, and cloth. Pass through any classroom of one of the progressive schools and you will be astonished as much by the quantity as by the quality of the creative output of this dynamic energy being released. On walls and easels, on bulletin boards, charts, and in exhibit cases, in class books and in individual notebooks are examples of creative art expression much like those which have come from the studios and classrooms of Cizek, Levin, Cane, Mangravite, Correthers, Zorach, and other acknowledged leaders who are themselves artists of distinction. These latter have studied under famous masters, and each has a studio of his own where he is active for his own art's sake. It is there they learn to honor implicitly the flicker of the creative spirit they are trying to arouse in children. Their technique of "taking off the lid," letting the child reveal his genuine self, is being grasped finally by teachers who themselves lay no claim to being adept in the use of light and shade, color, line, and form.

V

Do we need examples to illustrate the coming of the new day? The interested reader should go to the schools themselves and see the originals, which are the proof. Had space permitted, we could have assembled hundreds of examples of the creative use of every known kind of material. The best compilation of miniature reproductions is that which was assembled by the editors of *Progressive Education* in the April-May-June issue, 1926, "Creative Expression through Art." In that one issue of the magazine scores of reproductions of the art expression of elementary and junior high

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school children were presented in color as well as in black and white.

Most of the illustrations show how the fine arts are integrated in the new units of work of the curriculum. Here, for example, from the social studies, is a model of a miniature city, made by children of ages from six to ten years. One group has made a map of Odysseus' travels; another, an illuminated map of the Mediterranean region. The artistic impulse working itself out in clay in the social-studies class produces a model of a medieval castle. Here are paintings illustrative of the birth of Christ, and there, tracing the history of our own country, models of Columbus's ships, earlier primitive boats, and a back drop, made of an old sheet, for a play about Hendrik Hudson. The pageant of industrial history moves before us; for example, an interesting model of the first railroad train, a miniature Conestoga wagon. Here are primitive paintings of a frontier community, early Chicago, the original French fort at the present site of Pittsburgh, and the French and Indians smoking the peace pipe.

The use of literary and historical subjects as the inspiration of art expression is not new in the school, but where pupils have been encouraged to express freely their own imaginative conceptions, the results are more striking and show more power. The art aspect of every subject is being developed in the new school. The children paint pictures of things seen on excursions, they originate cartoons to illustrate current topics in the social-studies class, make illustrations for their histories of printing and bookbinding, design block prints for the covers of the school or class magazine. One class made a frieze depicting the history of block printing from its Asiatic beginnings to its modern revival in our own day. Celebrations of harvest, spring, or Christmas festivals;

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masques; plays; pageants; tableaux, furnish opportunities for relating dramatics and decorative art. The weaving, dyeing, designing, and decorating of costumes; the planning and painting of scenery cut from compo board; the painting of stage curtains and back drops with scenes appropriate to a Greek play, a medieval story, or perhaps the modern story of transportation; the making of puppet theaters, dressing the dolls and planning the stage settings; the making of "movies" depicting the story of milk by painting a series of scenes showing the different stages through which the milk passes before it is delivered to consumers — these are only a few illustrations of the dramatic uses to which pictorial expression is being put.

vi

One of the most significant discoveries of the new education is that the creative act is susceptible of development with a multiplicity of materials. There is, for example, map making — in the average school a dull and meticulous exercise. But picture maps and imaginative maps in which painstaking accuracy is subordinated to symbolic picturization have a strong appeal for children. In the City and Country School the child's play interest in the relational aspect of his own environment is used as a starting point. From the construction of floor maps of the immediate neighborhood "there is a logical development to the decorative map of the world, or to a symbolic map of Indian tribes and their modes of life, or to a scientific map of the life of cows in the United States in relation to the kind of lands and kind of workers needed for their progress from the grassy plain to the table."¹ In this way, by the

¹ Mitchell, Lucy Sprague. "Maps as Art Expression." *Progressive Education*, pages 150-154; April-May-June, 1926.

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time the child is old enough to take an interest in precise map forms, he brings to their study a background of rich experience of creating maps of his own. In this case the art element has entered to enrich the experience; it is not the cause of the experience. Thus art itself is not the center of interest of the curriculum. Rather it is a spirit and technique of original expression. Beginning as play, it finally emerges as art — as art in an especially educative form, art which combines with science, supplementing and enriching it.

But maps and map making represent only one of the many innovations in the extension of the range of materials used in the development of the artistic process. In the crowded public school paints may be taken out only at stated times, once or twice a week; for the remaining time, pencils and crayon, paper cut-outs, and perhaps sewing materials comprise about the range of art supplies. Contrast this with the great variety of art materials from which children are free to choose in one of the new schools. "Long tables, a sewing machine, laundry tubs, vessels for dyeing, a carpenter's bench, a large scrap box of textiles, leather and woodwork tools, modeling clay and plasters, tempera oil, water colors, brushes, and a small stage with a proscenium arch and curtains equipped with spotlight and gelatin screens for trying out light effects." "Although the favorite medium for expression is paint, . . . some attack their problems in wood, leather, metal, stone, embroidery, or even in making figures of stuffed cloth. . . . All materials have the same value — that of being merely vehicles for visualization."

What a range of possibilities for art expression the new school is assembling: etching; linoleum block printing; wood carving; working in clay, marble, copper, bronze, wood; mechanical drawing; map

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making; toy making; soap sculpture; the making of plaster casts and plaques; the making of masks; the drawing of machine parts and blueprints; joinery; cabinetmaking; carving; building ship models; art in the science of making, mixing, and matching colors; applied design in interior decorating. The pupils of more than one school have been permitted to design the decorations for their schoolroom, some even going so far as scraping and plastering walls; painting screens; making, dyeing, and stick printing designs on curtains; painting murals and frescoes along walls. Batik is popular with older girls, while even young children have made interesting Japanese wall scrolls. Painting is done at large easels with big brushes in tempera, show-card colors, or inexpensive fresco paint. About the age of eleven or twelve, children find new delights in oil paints. Throughout the grades representative drawing — such as naturalists and geographers have to do in illustrating nature notebooks — is encouraged. Other media for self-expression are supplied in bookbinding, leather tooling, printing, action drawing, representations of anatomical structures. But we need not enumerate further. Surely the evidence is overwhelming that the new school is leading us in a most effective way to the utilization of the creative capacities of children in all the activities of the school. Whatever a child finds a natural play use for has a rightful place in the school.

vii

One final question must be raised: Is there a place for technique? Must the teacher never make suggestions, illustrate what to do next?

We have said much about the necessity for not interrupting the creative process. We have quoted liberally

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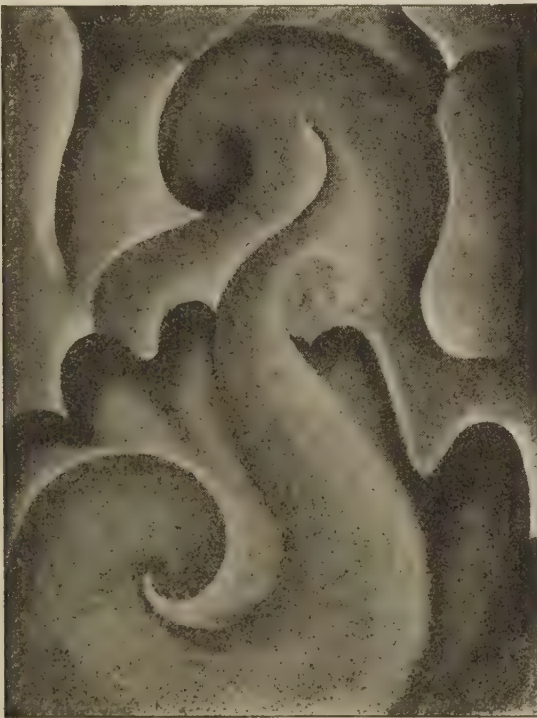
from the artists to emphasize the need for taking off the lid, for permitting poetry to come, for allowing the child to write, paint, act, what he feels. Is there, however, no place for technique, for drill, for hard intellectual study of examples of great art?

The answer to these questions is direct and positive. No great art was ever produced without the thoroughgoing mastery of technique. The artist's problem is indeed threefold. It consists first of a flash of inner vision, a gleam of intuitive insight, an idea, a formulating emotion, a meaning, a unique individual experience. Once sensed, however, the artist's problem enters upon its second stage, the portrayal in outline, perhaps haltingly, vaguely sketched, but always whole, of whatever the subject may be that the artist is working upon. And then the torture of the third step which the artist confronts, the struggle with materials and tools, with his own lack of visual, kinæsthetic, or motor coördination. Here arises his need for more knowledge, for more ability to phrase in words or in gesture with either a gross or finely minute coördination this inner thing that he feels with increasing strength. For the embryo artist this step in the process is complicated indeed, for in order to portray in a manner satisfying to himself the vision he has within, he soon reaches the point of dissatisfaction with his own lack of technique. He is compelled to analyze, to study. He must even search libraries, read books, study the masters in the galleries, listen to teachers who, through words and other inadequate media, or by example on their own canvases, show him the next step. Slowly, steadily, he moves through the prolonged grilling process of mastering essential technique.

For the relatively mature artist this, then, is the third stage in his solution of his problem: the utiliza-



(Design by Zeno, six years old, pupil of Mrs. Florence Cane.)



(Design by Halle Schlesinger, aged sixteen, pupil of Mrs. Florence Cane.)

Rhythmic harmony of design appears naturally under the right conditions.

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tion of techniques, the will to see the job through, the habit of prolonged concentration, feverish work at the white heat of enthusiasm, the constant development of a critical attitude toward his product.

This description in crude outline reflects adequately, we believe, the attitude of the great art masters of all times. They all stress the rôle of absolute mastery of the knowledge and technique of materials and implements. They all stress the need for prolonged study of the masters of earlier civilizations.

Now what has this all to do with the development of the creative impulse in children?

There are two implications of importance. One is that with a little child (say, one less than nine, ten, or eleven years old — perhaps of even more advanced age) technique has little or no place. These artists in the new schools constantly reiterate that until the age of ten or more there is little need for emphasis upon technique. The new schools are a unit in insisting on the postponement of directions, of rules of procedure, even of suggestions, of learning what to do and how to do it. They are not, however, a unit in ascribing a place to technique. The more radical and, we believe, the less sound and helpful will give almost no place at all to the directive effort of the teacher.

Those who seem to us, however, to have sensed most adequately the message of the new education combine freedom with control, self-expression with direction, using suggestion at all opportune moments. Miss Pratt of the City and Country School phrases very well the point of view of this group.

We are at variance in our method with some of those who are sympathetic in revolt, for we do not "let the child alone" so completely as others believe in doing. We see the spirit of art as a spirit of play, as well as a thing in itself, and we give play a great

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opportunity as a preparation for art; we see the factual element of art in the first-hand experiences and observation of the children, and make unlimited opportunities for them to experience and observe; we see art and imagination as irreducible, and we see technique as the result of hard work with materials. . . . Our experimentation with drawing has led us to believe that children manage their own technique in this much better if they are let alone. The test is whether they continue their interest and whether they progress by our let alone method.

We quoted Mrs. Cane as saying that it was "a violation of the creative process for one human being to interrupt or direct another. . . . How can a teacher be of service except at the point of dissatisfaction when the worker has reached an impasse?" But then Mrs. Cane goes on to say, "This doesn't mean that they do not learn the technique of their art, but that it comes to them at a point in their development when they are ready to receive it." And going back to Miss Pratt: "The key to the problem of when specific training may be suggested, lies in whether or not the individual child or student can see its purpose, and can hold to what he sees. But waiting for this time does not mean that the gaining of techniques is being put off. Children with strong motor drives, with keen desires, with information, brought together with suitable materials, are getting degrees of technique in many directions." And Miss Levin also postpones technique for a long time in the development of the children — until they are at least nine or ten years of age. She says, "I give them some crude elements of fundamentals when they are old enough not only to understand but to experience them."

The discussion of the details of the development of technique is inappropriate to this writing. We are concerned especially with the movement for creative art in the schools, with the fact that it is here, with examples

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of its emergence, with the rôle of the creative arts, and with the respective places of the creative vision and of technique. Enough has been said, no doubt, to illustrate the fact that freedom without control, initiative without discipline, vision without knowledge and mastery of materials, will not eventuate in an art product which will be satisfying to the child himself; and he is the only one really concerned. So technique occupies a subordinate place, at least in the work of the first three or four school grades. For those children who reveal more than a modicum of artistic talent, technique will assume an increasing importance during the intermediate and higher grades of the school. But never shall it dominate the release of the creative vision within. Always shall it be the slave of imagination, the efficient tool, sharpened and in place, ready to use at the command of the creative urge.

CHAPTER SEVENTEEN

SELF-EXPRESSION THROUGH WORDS

i

THE history of civilized societies is the history of the spoken and written word. Within a space of recent time that is comparatively brief, considering the whole history of man, human existence has become increasingly complex, abstract, more and more dependent upon ideation. The invention of machines and the harnessing of artificial power have transformed the whole mechanism of communication. The rotary press has elevated the printed word to a position of importance equal to that of oral speech and gesture, if not exceeding it.

Education is increasingly becoming a matter of developing and perfecting the pupil's mastery of the written word. Especially during the past three generations schools of the western nations have organized their instructional programs around the development of skill in the use of printed matter. Instruction in oral speech received a great deal of emphasis in the days when argumentation, dialectics, debating, and public speaking were held high in public esteem. But as the ability to read and write became more critically obligatory in a paper civilization, schools acquiesced in the practical demands of the day by constructing their curricula around the skills of reading and writing. The whole curriculum became verbal, intellectual, linguistic.

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Naturally, therefore, the schools succeeded no better in teaching young people to express themselves with words than with song and dance, pigment and clay. The merest superficial examination of the verbal product of pupils in American schools leads to the emphatic conclusion that a great part of the instruction has been ineffective. It has been ineffective for the same reason that creative capacities of youth with the other materials of self-expression have not been drawn out, fundamentally because of the adoption of an unsound philosophy of education — the theory of adjustment, training, adaptation. Those who organized the American public school system were under the spell of the education-as-discipline régime. The child, a bundle of ignorance, was to be submitted to a system of imposed disciplines. He was to acquire certain skills determined in advance, certain items of subject matter arbitrarily selected. He was to be drilled in the retention of arrays of isolated facts. The designers of this scheme were concerned with bringing to the young the heritage of the race. The core of that heritage was the language arts and the number system. Hence the schools were to *train* the children in reading, writing, reckoning. Essentially the pupils were to adjust, to adapt themselves to the society and the civilization in which they found themselves. The child's own contributions were not considered in this process of acquiring the race's formulæ.

In writing, therefore, as in the other skills, the disciplinary conception emphasized form rather than ideas. Learning to communicate by means of the written word meant, in the minds of the Puritan scholastics, legible penmanship, grammatically correct sentences, spotless

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manuscripts, the meticulous observance of rules of punctuation, the laws of rhetorical composition.

Under the disciplinary régime the schools have taught children the mechanics of reading, but children rarely read voluntarily outside of school what they have perspired over in school. Schools have taught children arithmetic, but the ability for independent thought in problem solving (which is the individual's creative use of numerical facts and skills) remained undeveloped. Writing was easy — as long as it was penmanship. Teachers of penmanship flourished; they had a pleasant occupation. The children were quiet and busy, and tests showed they were improving discernibly. So, too, with other mechanics of language. Grammarians have tortured bewildered young minds through mazes of syntactical construction. Spelling has become a high art; nevertheless, public documents continue to display misplaced *e*'s and clumsy rhetoric.

Writing, when once begun in the primary grades, consisted of copying, reproducing, imitating — the content nearly always extraneous to the child's own personal experience. Writing was for the child a routine skill, not an opportunity to say what was on his mind concerning the things he did, the things he liked, the things he thought about. The school day contained almost no provision for rich, vital, shared experiences which could give rise to the need for written communication. So, instead of writing because they had something to say, children wrote for the future. They practiced the mechanics of penmanship, correct usage of grammatical forms, punctuation, sentence structure, and paragraphing against the day when later life would demand of them the ability to write.

So, also, language in the intermediate grades was devoted to the detection and correction of errors, to drill

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in making correct forms automatic, and to the memorization of grammatical principles intended to bolster correct usage with the heavy hand of authority. It was a negative, faultfinding approach. Devices employed were correspondingly formal, negative, even absurd. Pedantry imposed artificial language games; mechanical exercises in filling blanks, rewriting sentences and paragraphs, reconstructing stories and describing pictures, learning italicized definitions and rules. Troublesome forms were repeatedly reviewed. At regular intervals compositions were written on assigned subjects. Rarely, almost never, was there a genuine need felt by the pupil for the written requirement.

In the high school the language arts became even more emphatically mechanical and memoriter. Grammar was continued and amplified. Composition and rhetoric added weekly and bi-weekly theme-nightmares. The college entrance classics were reverently dissected under the shadow of impending lists of required readings. The blight of formality begun in the grades had already affected whatever of spontaneity of expression the student may once have possessed, and what survived eventually expired at the sight of the early Victorian models in the high school composition classes.

This régime produced in teachers and lay public the belief that youth could not write, that most pupils would never learn to express themselves on paper naturally, clearly, interestingly. The awkward phrasing and stilted, graceless illiteracy of the composition class verified the notion that children could not write respectable prose or verse. That they should enjoy doing so was still more unthinkable. Child poets were regarded with the same awe accorded adult prodigies, but ordinary children were expected to dislike written expression.

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And then came *Creative Youth*.¹ An artist-teacher came to a school, and two fifth-grade girls in the new drawing-out environment wrote this:

SPRING AND SUMMER

On an evening, soft with mist,
The moon shone on a silver brook;
Summer came out from the shadowed glade
And Spring came from the wood.
Summer stepped across the brook,
But Spring stood still.
They stayed together for one happy night —
Oh, the wonder of that night!

.

Night had gone, and with it Spring;
Dawn found summer all alone.

And teachers marveled and said adults had rewritten the poem.

Within a year from the coming of the new teacher the children began to write; youth did, indeed, become creative! The entire range of written expression was covered in the works of these juvenile artists. Lyrics, like "First Snow" of Beatrice Wadhams; sparkling wit, like that of Emma Rounds's "Moral Tales"; brilliant exposition and moving pageantry, like Tom Prideaux's "The Circus." Witness the lines about the main show:

Careening through the polished paraphernalia
Like birds among the jungles of a dream,
The acrobats in glittering regalia
Dazzle life with their own sequin's gleam.

¹ Mearns, Hughes. *Creative Youth*. Doubleday, Doran & Co., Inc., Garden City, New York; 1925.

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Then bowing when their lauded act is ended,
And tossing kisses, jaunty and so glib,
I wonder if they really comprehended
They've tickled Death along his bony rib?

Children, made unafraid to speculate about the absurd formalities of creeds and ecclesiastical systems, produced poems like Anne Pappenheimer's "Heaven":

I went to church one day, and God sat by my side,
And we laughed at the preacher and the people with their prayer
books
Saying prayers to a God so far away.
"Heaven is pearl-paved," said the preacher, "and gold,
And the angels sing His praises on their harps.
It is there that you and I will some day go."
And God laughed and said to me,
"Heaven is a broad field and a brook,
And the lean, scarred, beaten horse
And the houseless cur and the hunted deer
Will go there with Me."

And under the inspiration of an artist-teacher who knew how to select the essence and to develop in pupils both confidence and literary discrimination, critical reviews of life's values, like "The Open Door," were brought forth. Imagine fifteen-year-old children achieving sentences like:

What is this world that does such things to man?

or like:

Youth's saving gift, I think, is that it will not look
And cannot see.

Youth crossing the ferry mirthfully responded to the rhythms of urban life with "The Ballad of the Merry Ferry."

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Sing hey and sing ho and sing down-a-down-derry,
Oh, what is so merry
As missing the ferry!

A nice wintry morning
So jolly and freezing
A dear little cold keeps you coughing and sneezing
And every one mirthful and happy and gay
As we all watch the ferry go puffing away.

Sing hey and sing ho and sing down-a-down-derry,
Oh, what is so merry
As missing the ferry!

There was a sudden flowering of creative writing by the youth of a few progressive schools. Not one, but scores of children in the elementary grades, began to write poetry. A junior high school produced an anthology of prose and provocative verse of such quality that eleven of its items were mentioned in Braithwaite's 1923 *Anthology of Verse*. Schoolmen accepted these signs of creative ability with almost uncomfortable dismay and tried to explain them away with comments on genius, talent, unusual homes. But the notion grew among progressive school people that with the proper kind of encouragement children can write and write exceedingly well.

And then under the inspiration of Hughes Mearns's leadership poems began to emerge from the files of artist-teachers. Here and there public school workers reported that they, too, had discovered rare writing ability in their children. Witness the two volumes of *Saplings*¹ as exhibits, and the anthology *Singing Youth*;² and the new day is launched.

¹ *Saplings*. Scholastic Publishing Company, Pittsburgh. First Series; 1926. Second Series; 1927.

² Mountsier, Mabel. *Singing Youth*. Harper & Brothers, New York; 1927.

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Already the *Scholastic* is publishing numbers entirely written by high school students, and under the impetus of the Witter Bynner poetry prize a wealth of creative writing is coming to light. An increasing number of poems, short stories, and essays from the pens of elementary and high school pupils are finding their way into print.

iv

What is it in the atmosphere of these classrooms that produces creative writing? What are these ingenious devices which the artist-teacher employs to build up enjoyment of fine writing, literary discrimination, and self-expression?

The heart of it, in one case, at least, was the development of a reading environment. Mearns, for example, is a master reader. He reads dramatically, and he made mature writings beautiful and intelligible to children through his thrilling use of spoken language. As he himself expressed it, he began with what he had — ignorant, undeveloped, immature adolescents of junior high school age, relatively uninterested in fine writing, endowed with all the desires for dynamic action typical of American youth of today. He read to them constantly, talking about the implications of his reading as he went along. Through stimulating comments he gradually got them interested in reading. Little by little the abler ones among the classes were called into the oral reading enterprises. They read to each other, and as the conviction slowly dawned upon them that they, too, could be critical, that their function in the school was to form their own judgments of writing irrespective of the writer, they matured in appreciation. Mearns comments on the reading parties:

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Invitations were issued. . . . We read — and munched! — steadily for fifty minutes. Old favorites, among them *Marigold Pendulum*, *Stopping by Woods on a Snowy Evening*, *Good-bye and Keep Cold*, *Eve*, were given with that strange rich effect which comes only with the rehearing of fine music . . . ; even the teacher, suppressing a native shyness in such matters, read out of his own private store a group that might have been called “Poems Written in Very Early Youth.”

Thus the Robert Frost Club took the place of the literature class, and the constant interplay between opinions and appreciations of students and teacher grew apace.

Pupils were required to read, but only to read something. There was freedom of choice based upon wide scope of suggestion. So the first step in the process consisted essentially of surrounding the pupil with fine oral renderings of artistic writing. Hidden meanings were brought forth. Shadings of inflection and emphasis were made to color facts, events, descriptions, expositions, that had formerly been barren and meaningless to the children. Steadily the class round tables on literary merit grew more fervid and more keenly discriminative. Before the end of the eighth grade true, independent thinking concerning the literary worth of writing of historical prestige was taking place. The debate about the “impossible *Last of the Mohicans*” illustrates, Mearns says, “a perfect example of self-expression gone slightly mad, largely self-righteous and recriminatory, each side accusing the other of a sad absence of good taste and literary judgment. But I note it had a fine ring of honesty . . . a time-honored literary dispute, clashing as only perfect opposites can.”

Such intellectual conflicts were always resolved by reading aloud in the class, with the comments, criticisms, and discussions oriented about the material itself. Slowly and steadily from the impact of mind upon

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mind, naïve, sophomoric generalization was transformed into mature appreciation and discrimination.

We said pupils in these classes are not required to read assigned selections, but they are required to read something, and at every stage of the work their reading is subtly directed by interesting and varied suggestions.

The same procedure is used with respect to writing. Contrary to the practice of schools nearly everywhere, pupils in the new schools are not required to write; there are no set themes, stated lists of subjects. Mearns sometimes waited a whole year for a pupil to write anything at all. But under the drive of a rich school experience and surrounded by a tremendous amount of literary activity, sooner or later every pupil wrote. The most significant thing about *Lincoln Essay, Story and Verse*, about the school magazines, *The Lincoln Lore* and *Lincoln Lorette*, about Hughes Mearns's *Creative Youth*, is the large proportion of original writings contributed by young people in the school.

So, starting slowly with what they had, with praise wisely bestowed, with personal conference and sympathetic class discussions, but essentially with the constant example of the teacher, even the capacity for self-expression slowly blossomed. There was a gradual drawing out of stories and poems which had been written earlier in secret. Slowly a "feeling for the superior thing" grew. Slowly self-analysis advanced.

Constantly the artist-teacher emphasized the necessity for hard work. Finished productions simply do not burst forth in full bloom except by the rarest chance and stroke of genius. All writing men, painters, musicians, comment on the ordeal of the artist's real task, of the false starts, the inadequate phrasings, of the sloughs of despond swept aside by the rush of renewed insight, the more perfect flash of perception. Mearns has said:

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And after that, when the creative fire has spent itself, the mechanical editing into a properly spelled, punctuated, paragraphed piece, matters which the schoolroom is prone to put as the first and only consideration. In its place it is of high importance, this coldly intellectual stage; the value of a piece of created work is raised there in direct proportion to the intelligence of the creator.

And speaking of hard work, the artist-teacher does not "wait for inspiration; we know that it comes quicker if we go out to meet it." So the wise master illustrates by precept and example our obligation to help the creative mood. There is no more difficult enterprise than that of putting together in new combinations ideas, lines, light and shade, sounds, gestures; of accomplishing their integration into what we know as creative art. Hence the absolute necessity of affirming the need for effort in the schools, whether in intellectual or artistic endeavor.

V

Writing, in these laboratory schools, is not a separate discipline imposed at specified times during the week. From the very beginning there must be a real need felt by the child for the written expression. All the child's writing is a response to some need he recognizes, whether it is the need to record some experience, the events of a trip, the history of a modern tool; or whether it is a need to communicate, such as that shown in letters, invitations, requests for help. Sometimes it is the need to create literary forms through which to express some vivid sense-image, some feeling or emotion too bright for prose. But whatever the need, the new school insists that it shall come from the child — shall be his own. It is what *he* is thinking, saying, doing, and feeling which is to form the vital basis for self-expression. Therefore writing cannot be considered as a discipline

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to be undergone, a technique of the race's heritage to be acquired in English composition classes. There can be no formal course of study, no planned list of topics arranged in serial order.

The creative approach to writing, on the other hand, sees written expression as the result of rich experiences demanding the written word. The children write in connection with all the activities of the school life. An excursion to the docks requires a written report. For the bazaar, who will make the advertising posters? The second-grade pupils have discovered a cardboard mail box in their classroom; for weeks it is full every morning with letters of the pupils to each other. The library lures to wide reading, and book reviews are necessary to guide other readers and to phrase the pungent criticisms of independent minds. The fifth grade, running the school bank, must report its accounts. A first grade makes an illustrated class record of the building of its play city. The third grade writes the Director of its plans for securing curtains for the home room. Plays are given and invitations must be issued; cooking with recipes drives another group to writing. The pupils decide to publish a school magazine, and an editorial board is organized of the juvenile leaders in written expression. The incentive of publication produces more writing. Spontaneous dramatizations of stories and life situations call for the writing of dramatic dialogue. The school council must have minutes kept of periodic class meetings; school assemblies are reported; briefs are drawn up of open-forum discussions; outlines of debates must be prepared, and summaries of work completed.

All this is merely by way of saying that the success of the child-centered school in eliciting written expression from pupils lies, in very large part, in providing pupils

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with something to say. The progressive school, believing that experience, not knowledge, is the beginning of wisdom, surrounds the child with an environment rich in stimulating materials and dynamic, childlike enterprises. The natural result is expression. Writing is merely one of the many outcomes of an environment encouraging all the arts of self-expression.

vi

There is another fundamental reason for the success of the new schools in developing the writing capacities of children. This is the drawing-out environment which has been set up. A background of rich experiencing and situations which demand the frequent use of written expression will not in themselves produce the fine flowering of creative talent which we see exhibited in these schools. The creative impulse has an elusive, uncoercive quality which demands tactful and sympathetic encouragement. It can only thrive in an air of freedom, where impulses may be followed out, where thought is free to go adventuring after the unknown, and where things may be built of fearless trial-and-error experimentation.

Here, again, the free school is setting the stage expertly. It has created an entirely new atmosphere — an atmosphere based on respect for the expanding Self within each child, on confidence in child nature. In the writings of the one person, Hughes Mearns, who has succeeded best in setting up the drawing-out environment, the importance of the sympathetic atmosphere is reiterated frequently. “Early we find that something interferes — many things. Shame is one of them, the result frequently of the false standards of our mates and elders. . . . A laugh may seal forever one outlet of the spirit.” Again, “Coercion, it is generally agreed,

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destroys. . . . The creative spirit may not be driven out, but it may be enticed out."

With respect to the development of this drawing-out environment he says, "No matter how bad the product may be, the poet must be invited to do more," and gives an example of his way of inviting: "Very interesting," you say, "very interesting, indeed! Now you let me have this for my collection, but keep on writing. This is what we call personal poetry; it is excellent for you and for me, who understand it; but it isn't the kind that strangers would instantly like. Some day you will write a poem as true and as honest and as sincere as this one, and every reader will feel exactly as you do about it. And there is only one way to write that sort of poem, the way you have written this one, fearlessly, carelessly, a bit of your-own-feeling, nobody-else's. All good poetry is first 'personal poetry,' and then 'everybody's poetry.'" And proud he is of his pupils when he can say of them, "They are no longer afraid of being absurd!"

The new schools believe in youth; they want the young to be themselves. "Outspoken sincerity we must have," says Mearns, "for that is where the new education begins." Freedom of movement, of speech, of thought, are necessary corollaries of this emphasis upon naturalness. Hence we find in the new school a large amount of free oral expression. From the earliest grades children talk incessantly; in fact the visitor is sometimes dismayed at their unceasing chatter. Freedom of oral speech has distinct advantages, however. It leads in these schools to the development of ease, facility, charm, and power in written expression. One has only to overhear these children in discussion to realize their superiority in this respect over the average child of the formal school. Lucidity of expression, wide

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range of vocabulary, the ability to think to a point, to phrase an idea unhesitatingly in the face of opposition — these are not qualities which can be developed in an atmosphere of silence and restraint. These are not outcomes of direct methods of instruction so much as indirect results of "taking off the lid."

Unless the child has had freedom to think independently, to say what is in his thoughts, he is not likely to be transformed into a self-impelling, creative individual when confronted by sheets of paper and a pencil. For writing is thinking on paper, and thinking is forming associations between previously unrelated experiences. In an atmosphere requiring conformity and submission experience is limited to set patterns. Original thinking is discouraged; self-confidence is sacrificed to the need for following directions. The individual comes to depend upon outside authority; his belief in himself is undermined. He loses the inclination to display initiative.

In addition, therefore, to supplying a rich ideational background of experience, the new school believes firmly that the inventive capacities of pupils must be given free rein. Pupils must be left free to think, indeed stimulated to think, and provided with constant practice in the responsible exercise of that freedom. Youth must, within the limits of not imposing upon others, recognize its right to "speak up." This is preaching revolution, for when youth does "speak up," he "rarely does it on terms of equality; he is too aware in every flaming gesture that he is breaking a law, . . . that his elders do not respect him," says Mearns. And in this connection he phrases what is another aspect of the new school's success in stimulating the creative impulses of youth: "Only when they are brought up fearlessly to be themselves, protected from patronizing

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adults, or when in their play they forget they are inferior, only in these situations does youth give us a glimpse of what is as yet an undiscovered and badly charted region."

vii

It is this thoroughgoing utilization of the play spirit which constitutes in our minds a third fundamental reason for the success of the new schools in drawing out the creative writing capacities of children. For play is the child's spontaneous self in action. The play spirit is the natural, unrestrained, out-pouring spirit. Correspondingly, the play environment is the uncoercive, expressive environment. There is a very close resemblance between the play spirit and creativeness.

Play is a free kind of approach to materials, not necessarily meaningless fooling and dawdling. One who plays is uncoerced. He brings his inventive ingenuity and creative imagination to bear upon constructive ends to satisfy some standard within himself. He is not distracted by the compulsion of forces and norms not his own.

The traditional schools, in limiting the range of literary endeavor to that of assigned tasks, have taken out of writing the essential element which makes it interesting, stimulating, energy-releasing — namely, the *fun* of doing it. They have required children to be day laborers who might, indeed, have become master craftsmen. Required writing is bound to be more or less artificial; the need for expression did not come from within. The inner self, forced to create, supplies something which it supposes will gain approval or satisfy the conditions of the request. In other words, it does piecework. It has nothing real or natural to say. It is talking for effect.

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In the new schools writing serves the child's own play uses from the very first years. Mastery of the technique of penmanship is not essential, for if the child cannot write, he dictates his ideas to the teacher who writes them for him. He satisfies his own need for expression according to his own standards, inadequate though they may be. The point of emphasis is not upon the errors he commits, but upon the idea or feeling he is trying to express.

So it is with the adult artist in words. The more artist he is, the less he is restrained by previous patterns. He makes his own designs as he goes along. New developments arouse new associations which he combines into original forms. This is exactly what a child at play does. Confronted by materials, he proceeds to put them to his own uses according to the processes at his command. The free child — that is, the child at play — is all artist; he is not bound by the order of things as they are. He approximates the artist described by Havelock Ellis: "The artist in pigments is perpetually passing between two planes, the plane of new vision and the plane of new creation. He is sometimes remolding the external world and sometimes the internal world." Even so the child at play readily mixes reality with imagination with no staying consciousness of untruth or inadequacy. The result is bound to be marked by originality, by a distinctive personal note, and most of all by sincerity, the keynote of true art.

The new school, therefore, permits and encourages the play spirit in all the self-expressive arts of the school. Whether it manifests itself in rhyme, melody, pigment, clay, or mummery is immaterial. "It is to children we must go to see the creative spirit at its best," says Mearns, "and only to those children who are in some measure uncoerced."

SELF-EXPRESSION THROUGH WORDS

Now it is exactly the literary use of writing which is the play use, the use in which children exult. The practical uses of writing may be enlivened and given zest through play, but it is in creative writing that adventure lies. Stimulating trial-and-error experimentation with words takes the form of creating literary forms — prose and poetry. Pupils who have hurdled the initial obstacles in the mastery of words take great delight in the manipulation of language tools and word materials. Writing for fun satisfies the child's own need for expression and gives the teacher a valuable opportunity to see the child's natural self in action. From this self-revelation she is enabled to revise his standards upward. Criticism and suggestion are welcomed — in fact, sought for.

The play use of writing increases rather than diminishes as the child moves into the higher grades of the school. Whereas in the primary grades he writes letters, little stories of happenings in the school or at home, or imaginative accounts embroidered by what he has read, in the upper grades he more frequently expresses himself in prose and poetry having distinctly literary features. In the lower grades the writing may have literary excellence, but more often than not such excellence will be that of spontaneity, naturalness, vividness, on the childlike level.

However, the aim of the new school is not the creative product, but creative production. To fix the aim at the product implies a cessation of effort once the product is achieved. Therefore the new school does not aim to produce artists, writers, musicians, dramatists, actors, skilled in a professional sense. It seeks to keep the way open for a higher kind of development than mere specialization implies. The creative products of children are not regarded as ends in themselves. The child

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writes, not to exploit his genius, but to express the moving force with him; he writes for self-realization.

The new schools are very careful not to exaggerate the results of creative activity. They are satisfied if creative expression manifests itself only through an enhancement of personality. To their way of thinking, personality sensitive to the finer nuances of art appreciation has just as much a place in the world's living as has the actual production of creative art forms. Hence they are not too solicitous to have every child in the group eventuate with some piece of distinctive work done — some poem written, some song expressed, some story recorded.

viii

But again we must interject an emphatic note of warning. Neither Mearns, nor Coleman, nor others of this increasing host of protagonists of the creative school advocate freedom to the point of license and anarchy. It is disciplined initiative they seek. Controlled freedom is their goal. Merely permitting children to be natural is not enough. As Mearns said, "The secret of our results lies in the environment which we as teachers skillfully and knowingly set up day by day and hour by hour. Children do behave naturally, we trust, in the presence of influences that the school consciously brings to bear; they are not aware, usually, that our direction is important, but we are aware of it at every moment." Freedom, yes. Activity? Of course. But growth and steady development; activity planned to an end. Creativeness which marches steadily up the steepest plane of increasing effort of which the pupil is capable. We shall, indeed, "permit those active impulses to play without shame or fear of impertinence." We shall approve and, by all the artistry that is in us, draw

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SELF-EXPRESSION THROUGH WORDS

out the creative abilities of youth. We shall, therefore, "use approval of the right thing to set growth going," but we shall not minimize the necessity for hard work and continual redirection, for searching self-criticism and tireless effort, unsparing of self.

CHAPTER EIGHTEEN

SELF-EXPRESSION AND THE CHILDREN'S THEATER

i

A SCHOOL organized about a theater !

The drama, more than any other single art, represents an integration of all the processes of self-expression. It is at once the most completely personal, individualistic, and intimate, as well as the most highly socialized art. Rich in content, varied in means, it represents also an effective union of intellect and emotion. Hence its creative possibilities are practically unlimited.

Has the school dealt more effectively with this than it has with the other arts of self-expression — rhythm, gesture, poetry, song, or color ? Has educational dramatics liberated the powers and set free the energies of creative youth in the schools ?

We do not find it so. Even less than in the other arts — inadequately as they have been utilized — has the American school made use of the dynamic potentialities of dramatic self-expression.

ii

The idea of a children's theater is not unique with America. In 1776 a countess, inspired by Rousseau's *Emile*, established in France what was perhaps the first theater for children that the world has ever known. Working at first with her own children, then later, as her results began to attract notice, with the children of friends, the Countess de Genlis demonstrated for the

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The Lincoln School of Teachers College

In connection with the work on their unit, "How Man Has Recorded His Activities through the Ages," the sixth grade gave the play, "A Boy of the Middle Ages." The scene above shows Padriag offering fish to the monks of the abbey.

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first time the educational significance of dramatics. The countess wrote her plays *with* children, not *for* them. She believed that "through the wise cultivation of the dramatic instinct children could be taught not only such lessons of language and history as education demanded, but the elementary lessons of life, things of the heart and spirit not contained in textbooks."¹

But the experiment of the farseeing countess was lost in the blood and thunder of the French Revolution. It was not until the educational significance of dramatics began to attract pedagogical attention a decade or two ago that her daring venture was recalled. By that time it was chiefly of historical interest.

Drawing and singing were taught in Boston schools as early as 1830. But the first children's theater in America was established as late as 1903.² It was almost ten years later before dramatics was carried into the public schools to any noticeable extent. This was accomplished largely through outside agencies, such as social service centers, dramatic leagues, story-telling groups in public libraries of large cities.

The dramatic impulses of children could not be developed in the American schools until the play needs of children received recognition. Hence dramatics has been exceedingly slow in developing. The Century of the Child was well launched before the educative values of free play were admitted, much less given an actual place in the school program.

¹ Mackay, Constance D'Arcy. *How to Produce Children's Plays*, pages 12-13. Henry Holt & Co., New York; 1915.

² Mrs. Nettie Greenleaf directed a theater in Boston which was a kind of fore-training school for the children of actors and actresses who were on the road. Miss Alice Minnie Herts founded a children's theater in New York City during the same year. The work of this theater was broadly educational, including pupils from eight to twenty years of age. Mrs. Emma Sheridan Fry was dramatic director. This theater was short-lived, but its principles were carried on by a new organization — The Educational Players.

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But dramatics was harnessed for service in the educational treadmill even before the play of children was entirely admitted. The formal public schools found it hard going to keep exuberant youth on the disciplinary grind. About the time the *interest vs. effort* controversy blew up a gale in educational circles, "motivation" became the catchword of practice. The schools snatched at anything that promised to motivate school work. Dramatics was hailed with acclaim and made the cart horse for a lot of unrelated educational outcomes. Language and literature were dramatized; history plays were marshaled in order to teach the facts of the founding of our country. There were arithmetic plays, health plays intended to bring home the importance of observing hygienic chores, geography plays dramatizing the home life of peoples of other lands. Moralists, alarmed at the growing crime wave, ground out for children plays with obvious ethical motives. Religion and the church pounced upon dramatics as an apt vehicle for reliving the lives of the saints, teaching the truths of the Bible. Patriotic impulses were responsible for other hosts of plays for children. The publishers advertised lists of "plays for every occasion."

Dramatics in the public school, therefore, has been the slave and personal servant of every other subject in the curriculum. It had nothing of its own to add. The children dramatized, not a play of their own making, but a history play, a geography play, a piece of literature. And dramatization meant further memorization! The play was given out; it was the pupil's place to learn his part. At the appropriate time he was permitted to recite. Consequently pupils were not long in discovering the false trick which had been played them. Instead of memorizing the words of the text, they memorized words of a play. The teacher was

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autocratic — director, producer, manager, the mind-behind-the-scenes. Children were the puppets in her hands, just as they were in the formal recitation.

Thus dramatics in the school was foredoomed to failure. At first welcomed by children as a relief from the grind of everyday lessons, plays came in time to be disliked by most pupils. Add to this method of producing plays imitation, the observance of rules of entrance, exits, and the artificialities of a formal stage presence, and you have children, indeed, puppets and parrots.

Finally, it was found that school plays disorganized the smoothly running machine of school classes and schedules. The giving of a play disrupted the even tenor of the school day, heightened excitement, made pupils unruly, took up time from other lessons. Consequently plays were relegated more and more to after-school hours. They were permitted as extracurricular activities. It was found that more ground could be covered in history without the plays than with them. Dramatization involved expense as well as energy which busy teachers could not afford from the press of school duties. Hence dramatization fell into disuse before it was fairly begun.

It is clear, therefore, that the public schools could not develop the drama of self-expression. To them dramatics was not the releasing of inner powers. It was the means for teaching lessons, for arousing interest in subject matter, for motivating the acquisition of skills. Drama, to them, like writing, was not an art in itself; it was a tool. Creative self-expression was subordinated; in fact, it was not permitted. The great goal of adaptation, adjustment, shadowed the path toward free creativity.

There was in all this purpose-laden pageantry very little of the spontaneous joy of creation; very little of

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the spirit of a good time — the fun of playing. The creative impulses of children were not allowed expression because pupil direction was not permitted.

iii

So much for the old school. What about dramatics in the new school?

The creative use of dramatics began with the festival. The Ethical Culture School, one of the oldest progressive schools in America, was the first to utilize this drama form systematically and extensively. In fact, the first comprehensive, published account of experimentation in this field was furnished by this school.¹ Although developed at a time when formalism still pervaded the work of all schools, this still remains the standard reference — and a most suggestive one — for that phase of dramatic activity.

“The festival in its essence,” says Dykema,² “is an embodiment of joy. . . . There may be involved in the celebration any or all of the arts: the stately pageant, the poignant drama, the involved dance and simple measure, the mighty chorus, the tiny song, elaborate staging and costuming, or the improvised suggestion of the moment. . . . The festival offers a fruitful synthesis of the arts of civilization.”

As developed in the Ethical Culture School, the festival or pageant grew up around the seasonal holidays, the commemoration of religious events, a Spring or May festival, a Shakespeare festival. Graduation

¹ Chubb, Percival, and Others. *Festivals and Plays in Schools and Elsewhere*. Harper & Brothers, New York; 1912.

² Peter W. Dykema — at one time associated with the Ethical Culture School, one of the authors of the volume quoted above, and at present Professor of Music in Teachers College, Columbia University.

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day, memorial exercises, the birthdays of great personages, occasionally minor days such as Halloween, Valentine's Day, Arbor Day, and sometimes festivals expressive of civic or municipal patriotism, found expression.

Children's love of ceremonial, their delight in self-expression — artistic, creative, lyrical, dramatic — were given a social and æsthetic outlet in the preparation of these pageants. Besides its larger social purpose, the festival was considered as an important instrument of school education. The aim was to make the festival an integral part of the school work rather than an extra, or distraction. It was to be an outcome of the regular school work — in fact, furnish a vital coördination of such work. Literature and composition, music, art, dancing, domestic art, shop work, and foreign languages were thus coördinated. The child's fundamental dramatic tendencies were correlated with his desires for activity and construction. In this way the festival had a quickening effect upon the creative powers of the children.

But festivals and pageants lend themselves easily to misuse. As developed in some schools a spectacular, letter-perfect, highly drilled result has been stressed. Children have been exploited for purposes of public display. The celebration was not the children's own, did not rise out of their shared experiences in joy, was not the product of their united creative capacities. Only by keeping the festival the children's own — their spontaneous expression of joy — will its creative possibilities have real play.

The May Day festival of the Francis W. Parker School is an example of a wise use of this drama form. It represents the growth of a school's annual festivity from a perfectly spontaneous expression of springtime

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feeling to a carefully planned, directed, and technically developed performance. Through many years of trial the teachers have endeavored to build up a fine balance between spontaneity and conscious direction. The festival has grown with the school; is an expression of the school's group life. It is distinctive and must remain so. For, as creative art is the distinctive product of a unique individuality, so the dramatic spectacle must remain the product of a unique social group. Other groups must find their own means of expression. It is this which schools, as well as individuals, must learn if they are to be truly creative.

But the spontaneous contributions of individual creative work are provided for in the annual May Day festival of the Francis W. Parker School. Poems are written in anticipation of the coming event, the best of which are selected to be recited before the May Queen. Original melodies are inspired; lyrics suggest others. Song making is at its height preceding the festival. An orchestra prepares well-selected numbers for the event. The crowning of the queen and the reciting and singing of original verses and melodies form the program. For months preceding the festival children are busy creating dances and art forms; studying the charm and beauty of great literature, the music of the great masters; learning the expert handling of rehearsals, processions, and stage pictures. This annual festival serves to foster the social solidarity of the school as well as the artistic expressiveness of individual pupils. It lingers as a standard which it is a high privilege to maintain.

iv

The dramatic festival, however, represents the culmination of creative activity. It is a synthesis of creative arts which have already been developed to the

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point of successful production. It is a promising end-point or goal, uniting all the avenues of creative self-expression. There must be something already existent in the way of creative productivity before the festival may be conceived. Consequently it cannot serve as a starting point for the release of dramatic energy. The foundations of dramatic creativeness must be well laid before the festival can be an educative possibility.

With their use of free play the new schools lay the foundations for dramatic self-expression in the earliest grades. Free dramatic play with materials is the beginning. Upon his entrance in the school the child is surrounded by stimulating materials. He is permitted to adapt these materials to his own play uses. Manipulation, construction, offer the sensory and motor contacts which are the beginning of knowledge and skill. But the child has still another use for materials — the dramatic. Building a house or a village is pointless for him unless he can put the product to some use. He plays with it. He lives in his house. According to the fund of information at his disposal he reënacts the duties and activities of a householder. He shops in the streets of his play village; he feeds the cattle in his barns; he plants and reaps and transports the products of his farm. The other children of the group become necessary to the scheme. Little groups form to carry on the dramatic play. The wise teacher is a very real member of this dramatic social group. Her suggestions open up new possibilities and relationships; her guidance prevents the formation of anti-social habits and attitudes. Quietly observant in the background, she finds out what bits of information are lacking, what experiences are needed to round out and enrich the play, to give it educative scope and significance. The child's dramatic use of materials gives her

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important clues concerning the time to introduce skill, knowledge, information, social guidance.

Through this free play with materials the child organizes his knowledge. He comes into a consciousness of himself as an individual. Through his imaginative projection of himself he imitates what he sees going on around him in the world within his reach. It is not vicarious experience for him — this dramatic play — but a means to appreciation, understanding, the formation of concepts, realization. It is putting meaning into new relationships, wringing new meanings out of familiar situations. It is weighing, testing, “trying on life to get the feel of it,” as Dr. Patty S. Hill has phrased it.

Very early in the school year the children, under a régime of well-directed freedom, become able to organize their dramatic experiences into definite form. Simple scenes relating to some vital topic are arranged in sequence, and a play results. The experience of giving, organizing, and developing a play marks a very definite stage in their growth. The power developed there becomes an integral part of the personality of each child who helped. From then on plays become more and more frequent. By the time the second or third grade is reached, children become expert in organizing information into significant dramatic form. Dramatization, however, does not offer the only form into which experiences may be organized. Working up the information and relationships concerning some topic or center of interest may result in a well-arranged, well-written, and neatly illustrated booklet. The class may present the results in an assembly program of short talks. The study or free play may eventuate in the making of something. It may end, if the pupils find need, in a purely intellectual review and summary.

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Hence dramatization is an important means both of developing meanings and of summarizing them. Making the play constitutes the really educative part of the process as far as the development of meanings, information, and conceptual relations is concerned. "My experience," said one artist-teacher, "has been that children act best the plays that they themselves have made; for the quality of the acting depends in great part upon the vividness of imagery. . . . The best expression springs from a background rich in experience and association. The best knights in a drama are the boys who are modeling castles, reading King Arthur, wearing armor every day."¹

Giving the play furnishes the social motive. But pupils must feel themselves an important part of the planning and directing if the full worth of the social values is achieved. The development of participation, coöperation, responsibility, initiative, the drawing out of creative ingenuity and the power of effectual expression depend in this, as in other things, on actual experience.

This use of dramatics also illustrates an important organizing center for the activities of school life. For example, a group of seven-year-olds in one school gave a play based on the knowledge which they had collected concerning wheat. The play drew upon the story material which they had received as language lessons. Information had been gathered on trips and organized in discussion periods. Music, rhythemics, constructive activities in the shop, painting, drawing, sewing, work in clay, reading, contributed to the final result. The play was the center of interest which organized all the

¹ Jennie Hall, in *The Francis W. Parker School Year Book*, Vol. I, pages 54-56. Published by the school, 330 Webster Avenue, Chicago; June, 1912. The literature of the Francis W. Parker School, the Lincoln School, and the City and Country School illustrates in detail this use of dramatics.

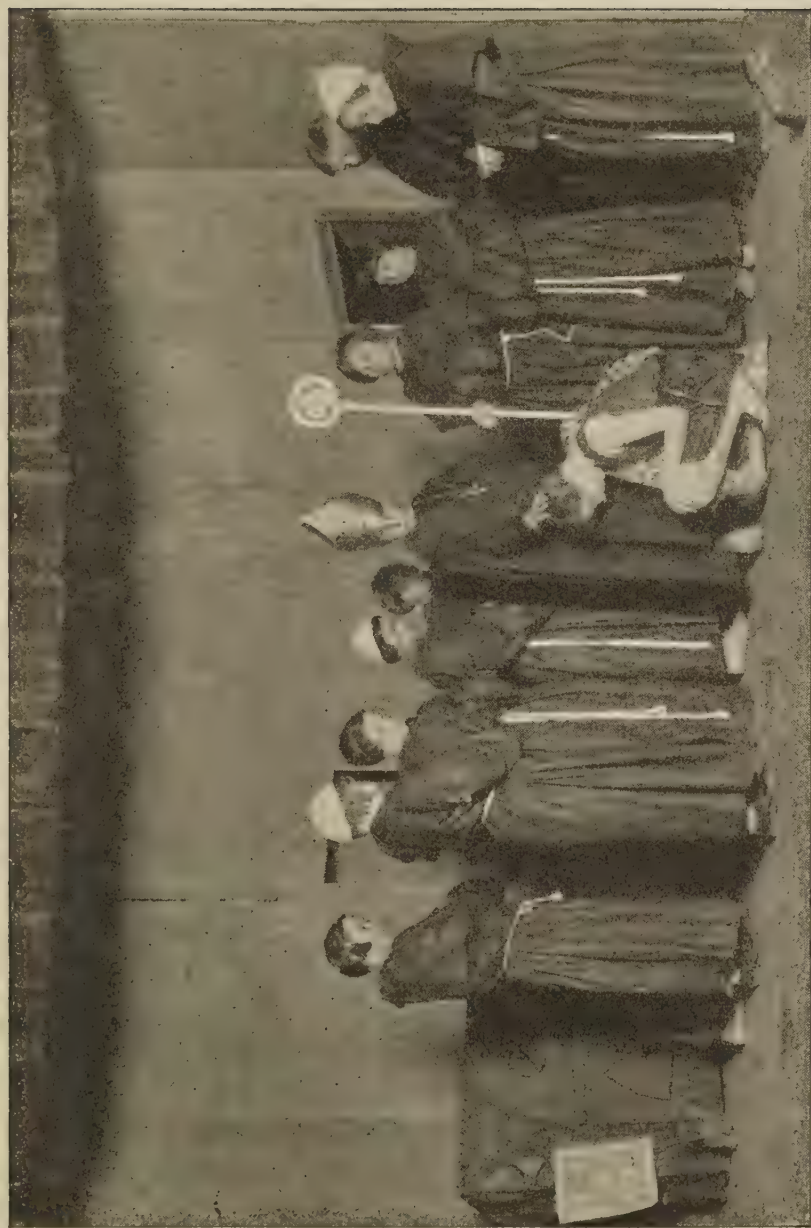
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activities of the day for several weeks. In addition the children gained power in planning and execution, in oral expression, and in habits of working happily together at a common purpose.

V

The oral reading of plays is a more familiar use of the love of the dramatic in the school. In many instances, in the old school, dramatic expression was practically limited to this outlet. The emphasis, however, was not upon the release of the capacities for dramatic self-expression, but upon the utilization of the dramatic tendency to enliven the study of literary selections. There can be no question that dramatization aids the appreciation of literature. By reproducing bodily the author's rhythms the imagination is stimulated, emotions are freed, the pupil achieves a more sympathetic understanding. However, the literary use of dramatics, to be effective, must be marked by joy. Æsthetic sensitivity cannot be forced. It must be an outcome of delight. Plays should be carefully chosen from those that have a very real emotional and imaginative appeal to the children. Perhaps the older child who has become sensitive to fine nuances of literary expression, the well-turned phrase, the beauty of written style, finds greatest delight in this form of dramatic expression. Younger children will find more satisfaction in creating their own plays. Poetry, ballads, and dramatic stories may furnish the skeletons out of which children may fashion plays to suit their own conceptions of dramatic expression. The emphasis must always be upon the growth of the child rather than upon finished productions intended to delight adult audiences.

The use of puppet theaters offers a promising integration of the constructive, artistic, dramatic, literary, and



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Another scene from "A Boy of the Middle Ages." The abbot giving his blessing to Padriag.

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creative impulses. Even the child who is too shy and self-conscious to take a part for himself in a play will delight in talking through his puppet character. Boys, in particular, it has been found, like this form of dramatic self-expression.

vi

A school organized about a theater !

The educative possibilities of a school theater offer a stimulating field for experimentation. When educationists come to full recognition of the poignant need for the release of creative self-expression, we may look to see the school theater tried as the center about which the creative arts are developed. For the dramatic impulse is intrinsically the impulse for self-expression. To give the combined creative, self-expressive impulses of a whole school an artistic and social outlet — that is the unrealized purpose of a school theater. Psychologists and artist-teachers have not been unmindful of the deep-seated nature of the dramatic impulse, but educators generally have greatly ignored its possibilities. The pursuit of the intellectual, the verbal, the abstract, the utilitarian, has been the core of educational endeavor. In the meantime the creative arts have been battling for attention single-handed. The school theater now offers itself as an integrating center to which all the arts could contribute. The curriculum of self-expression needs this great organizing center.

But the creative dramatic artist has not made his appearance in the American schoolroom — neither in the public school nor in the free school. There has so far been no Cizek or Mearns or Coleman, no Cane or Mangravite of the drama — and that chapter of creative education waits to be written !

CHAPTER NINETEEN

A PREFACE TO THE PSYCHOLOGY OF THE CREATIVE ACT

i

ONE fact emerges clearly from our study of the arts. The new school is discovering how to set up an environment which will draw out the creative capacities of youth. Nothing less than a revolution is under way. Toward a far-reaching transformation in point of view the new education is groping: the substitution of the drawing-out environment for the coercive environment.

ii

What, then, are the steps in the creative process? Even today we lack objective experimental data, and artists have all too infrequently described their manner of working. Nevertheless, from occasional flashes in the biographical literature of original minds, we may catch glimpses of the artist's problem. Its phases appear to be fourfold.

There is, first of all, that urge to create — hazy, intangible, it may manifest itself as a vague restlessness. There is, second, the illuminating flash of insight which suddenly reveals to the artist a conception, perhaps indefinite, of the meaning toward which he is groping. There is, third, the mastery of the necessary techniques. And there is, fourth, the long grueling enterprise of the integrated creative process itself — the tenacious grip on the clearing vision of the completed product; the persistent application of the necessary techniques in shaping and reshaping the work as it develops; the

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successive stages of ruthless self-criticism ; the rigorous sense of dissatisfaction with the work as it progresses ; the insistence upon unsparing exactitude, precision ; the constant polishing and changing.

These are the steps most frequently revealed in the autobiographical and biographical literature of the creative act. Let us examine them more closely, noting one important fact. These four steps are not successive ; they may be concurrent. The artist carries them on together. There is a constant interplay between them.

iii

The urge to create ! The first step in the artist's problem.

A vague restlessness is this urge to create, diverse in its appearances, infinite in its possible ramifications, a state of thoroughgoing dissatisfaction with the existent, a desire to produce, to make, to do. Unclear, hazy, intangible, but dynamic in its propulsive qualities. The artist is simply certain of the impulsion to do.

At this stage the child artist — neoprimitive — and the adult artist, too — civilized primitive — may merely begin by manipulating materials aimlessly. Clearly focused images are absent from the mind's screen ; form is unprescribed. The child is following his vague impulse to action. He acts with whatever is within reach, whether it is the A B C blocks, or the kitten's tail, packing box and hammer and saw, or paper and paints.

Somewhat so, also, with the artist — more sophisticated specialist. In his case, however, the urge to do may translate itself at once into the materials within his reach, the materials of his chosen craft. But, unlike the child who is not yet master of his environment, the mature artist has purposefully surrounded himself with

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his favorite media, those materials which experience has taught him are his happiest means of self-expression. With perhaps an inadequate notion of what he is to do, merely a general inclination to draw, paint, model, write, or compose, he takes up the tools of his profession.

iv

There emerge — either in tandem or in team — that rarely illuminating prize, flashes of insight, which suddenly reveal to the artist a clarifying conception of what he would like to create. They may precipitate themselves at a moment when the artist is otherwise engaged — either in vague revery, in concentrated thought, in emotional abandon. They are instantaneous, however, swift, and light up the vague groping process with devastating clarity. Often, indeed, they seem unrelated to earlier experiences, already faded out. Hence the notion that creative activity is impulsive, the result of merely emotional rapport. It is constituted, however, of a propelling and meaningful intellectual readiness as well. “Flashes of insight” are not merely the soul standing still to envisage a long vista ahead. They are rather scintillant sparks on the antennæ of a prolific mind. The artist, driven by the work attitude, tuning his mind to the materials of his craft, begins to get long-distance messages out of the deep recesses of his experience. Meanings, feelings, emerge — old concepts in new settings, partially defined schema. In kaleidoscopic rush they come out of inner activity, however, not out of static receptivity.

Now this flash of insight is not a vision of a completed product. Insight never appears full-grown; it is built up bit by bit out of trial and severe effort. It, too, like the later products of creative effort, must undergo

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criticism, be subjected to the process of discarding and revamping.

Furthermore, in this flash-like, feeling-out procedure intellect constantly plays its selective and interpretative rôle. Each increment of such creative experience is an integration of intellect, bodily processes, emotional constituents of creative personality, all propelled by the effort of the will to work. And mind — intellectual experience, meaning, generalization — exercises an important evaluative function.

We must be critical, moreover, of the rôle of will, of consciously thinking a new conception into being. Witness Paulsson's comment as a result of his critical analysis of the creative element in art :

Here it is remarkable that the work done usually meets with little success in those directions in which attention is directed, whereas clear images emerge in quite different and disregarded quarters. While the artist is still feeling his way and trying to see what he can do, he generally succeeds in seizing one thing or another — although as a rule it is something quite different from what he anticipated. The process of creating is carried on without any definite conception of a plan.¹

Artists agree that these goal-like glimpses of truth can only be induced by making all the conditions favorable to their inception. The rôle of will, however, is important. The artist compels himself to work at the groping processes, setting the characters of previous scenes at strategic points on his mind's stage. He drives himself onward, ever reaching for truth, for the more sharply defined vision. And it comes — often in the most unexpected quarters.

Intellect and effort, therefore, play tremendous rôles, even in this early feeling-out stage. Witness the central

¹ Paulsson, Gregor. "The Creative Element in Art." Reprint, from the *Scandinavian Scientific Review*, Vol. II, Nos. 3 and 4, pages 11-173; 1923.

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influence of important products of the intellect — consciously directed seeking for relationships, new combinations, the assembling of elements having any possible bearing upon the situation, the search for design, for a unifying thread to tie together disparate factors. The understanding glimpse appears only when the focusing of the mind and the emotional set happens upon associations, feelings, meanings, generalizations, that will set off a new integration. If it does not appear in one quarter toward which attention happens to be directed, it may emerge, if the artist willfully searches, in another.

The flash of insight, therefore, is the urge to create focused specifically upon an object, or ideal form. But it rarely occurs full-born. Continuous application, masterful effort to realize the glimpsed ideal, brings new and corrective visions, enlarging, rearranging, displacing, the first conception. If insight is to grow, therefore, continued effort is necessary. This conception of the process is entirely in keeping with the fundamental concept of the reconstruction of experience; each bit adds to the whole and makes of the whole a new entity. This dictum is of far-reaching importance in our applications of the psychology of creative effort, to the release of creative energy in childhood.

V

Technique! The artist a master of his craft.

The two phases of the creative process which we have already discussed — namely, the urge to create and the envisaging of problems, themes, artistic needs — alone will not bring the creative process to fruition. The artist's ability to carry out his dream is measured by his control of the essential techniques. Somewhere, somehow, he must acquire control of tools, become adept in the handling of materials. This is no slight task. It

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is, indeed, the one which defeats the great preponderance of would-be artists.

The mastery of technique, a preliminary essential to creative productivity, develops with the other stages of artistic growth. It is not something to precede the giving of one's self to the creative urge and to the search for problems and themes. The artist's problem is a concurrent enterprise; all its phases develop together — the defining of vision, the focusing of the urge to create, the learning of the techniques of one's craft, and their utilization in the production of the growing work of art.

Important implications for elementary education confront us in considering this problem of technique. The disciplinarian school undertook to give the child control of tools and processes first, without the guiding inspiration of an inner conception. The school of freedom, on the other hand, postpones the development of skill, the mastery of tools and processes. In its program the child's desire to create is uppermost. It seeks to draw self-expression from him, even at the expense of postponing direction and the development of skill in the use of tools and materials. Indeed, the school of freedom sometimes puts off the provision of skill in technical control until the embryo artist has become seriously hampered. In reality we need a reconciliation of these two extremes.

Now, technique is not a formal skill outside the child, to be imposed upon him. It is in truth a way of freeing the child for greater creative effort. The energy which, lacking technical control, he formerly wasted in ineffective methods of work, with mastery of technique he can now release for new invention. As Miss Follett expressed the idea in *Creative Experience*, "Thus submission and invention are not opposed; . . . upon a sub-

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mission of the right kind depends the 'something new' we can produce. . . . Adjusting in the sense of integrating is the perfect union of submission and mastery."¹

It is not technique, therefore, which is harmful, but the way technique was taught. The old school most frequently began with technique and ended with technique. The new school, aiming at creative growth, introduces technique when it is needed.

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But it is intense effort that educates. More than one psychologist has made the pronouncement. It is intense effort, also, that produces the work of art. There is a place in the creative process for the vague planlessness, and there is a place for the rough sketch, the crude first draft. But Beauty is exacting and many-sided, and they do not come to know her face intimately who fear to toil mightily in her behalf. Lacking high standards, one achieves only mediocrity. Beauty can be achieved only by the supreme integration of traits and techniques, and it is this painful integrative process that measures the validity of the creative act.

Can the artist achieve unity? Only by intense effort in the simultaneous carrying on of a welter of traits and processes. The vocabulary of integration harnesses together coöperating psychological team mates: ceaseless toil, ruthless criticism of self and advancing product, the artist's discontent, dogged persistence in seeing the job through, unwillingness to exhibit anything except the truly completed product, the tenacious clinging to the artist's vision of his goal, flexibility in artistic perspective, an attitude of critical evaluation of component parts of the developing product.

¹ Follett, Mary P. *Creative Experience*, page 29. Longmans, Green & Co., New York; 1924.

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It is difficult, indeed, to describe the complexity, difficulty, and crucial importance of this fourth phase of the creative process. It is the successful integration of all these traits and techniques that marks the truly creative artist; and, correspondingly, it is the furthering of this fourth aspect of the creative process to which the new schools need to pay attention. In every walk of life, indeed, it is the lack of ability to carry on these traits and procedures together that marks the great body of us off from the truly creative artist.

The essence of the task is the will to see the job through. It is one of the most important measures of true educative growth, either for the school or for the individual. Nothing less than unending labor, the constant adding here and taking away there, ever building on toward the image of the goal. As the artist develops his product, he shapes and reshapes it under relentless criticism. By holding the ideal constantly before him he becomes a master of personal criticism. He is pervaded constantly by a thorough-going attitude of discontent with his advancing work. Step by step he refines, sometimes even by the harsh process of total rejection, by making a new start. Oh, the everlasting crossing out, erasing, tearing up, throwing away! It is the intermittent process of constant reinstatement of the goal with critical comparison of completed stages that measures the growth of the artist. Day by day he searches for new words, new harmonies, unique arrangements of line and color.

vii

If there is a central dynamic, propulsive force ever driving the artist onward through the grueling labor of the creative process, it is his supreme confidence in the validity of his truth-seeking. Attitudes control con-

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duct, the psychologists tell us — attitudes with their guiding ideas, their on-drawing ideals. The artist is pushed continually by the belief that he can find a new integration of truth. O'Neill reveals it in *Anna Christie*; Louis Sullivan, in the doorway of the Transportation Building at the Chicago World's Fair; Angelo, in the murals of the Sistine; Whitman, in *Leaves of Grass*; O'Keefe, in her purple iris. Galileo sought it in the falling weights which he watched from the leaning tower of Pisa.

It is this consuming belief in himself as artist and in his vision of truth that enables the creative person to minimize the toil involved in mastery. It is this constant search for truth which forces the impecunious artist to go without food in order that he may buy the canvases and brushes he needs. The depth of his desire for realization determines the hungry mind to walk twelve miles for a book in which to read "to find out." It is the artist's desire to realize his dream that causes him to give himself with intensity of willingness to acquire the needed techniques to carry out that dream.

Now, correspondingly, it is this aspect of the creative process which the advocates of spontaneity and freedom in education have not yet quite grasped. Seeing a thing through may be as important for moral fiber and the magnitude of future dreams as merely having a sudden flash of insight, or playing about with tools and materials. Sticking to a job, seeing a thing through to its culminating reality — and this demands growing intelligence as well as dogged persistence — is of importance in releasing future creative energy.

Now the schools may take warning from the lesson of the artist's problem. Those, on the one hand, which make children merely into listeners produce mental as

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well as artistic stagnates. Conversely, the schools which forget to insist on the individual's highest possible realization rather than mere successful realization are merely producing dabblers, triflers, witty surface scrapers of life. Out of such cannot come the moving force to live life and remake it in the living.

Standards are important, but they are standards set by the impact of the developing norms from within the child artist against those more mature ones with which the wise school will bring him into contact. The higher aims may be conceived by the embryo artist only as he develops a meticulous conscience toward the prior half-way aims of the immaturity he ruthlessly leaves behind. Doing a thing as well as one possibly can do it is the essential guarantee of true creative growth.

viii

Finally, we must reiterate that it is not for the sake of the product that our schools are setting up a régime of creative effort. It is for the sake of educating youth in the creative process. It is experience which is energy-releasing, and it is creative experience which the schools must learn to provide for the education of youth.

The result, therefore, of the installation of a régime of creative effort in the schools will be measured in terms of the unfolding of the personalities of children, not in terms of the painting produced, the verse written, the measure composed, the principle phrased. Although these have their place, it is the discovery of latent hidden powers, reserves of artistic emotion, a capacity for concept and generalization, that is the true goal of the new education. The truly creative act in the school leads to the discovery of new powers within one's self and brings about a widespread sense of release. This leads in turn to new flashes of insight, the steady

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enlargements of attitudes of confidence, and the step-by-step obliteration of inferiorities.

It is the production of superior persons that we seek through the incitement of the creative act in our schools. Each child a unique personality, a superior individuality, not a bundle of inferiorities. The artist in all times, as did Whitman, has sung of Himself. The truly creative artist, although supremely discontented with his products, is always driven by an assurance of superiority, belief in the worth of his ideals.

CHAPTER TWENTY

THE INDIVIDUAL AND CREATIVE GROUP LIFE

i

It was Monday morning in a "new" school. The chairs — painted clear, light green by juvenile artists — were empty, while the children themselves played in the yard. Around the walls interesting pictures in bright colors were grouped — the product of creative activity of another sort.

A girl came in, quietly arranged her materials, and began to paint. Another followed and, divesting herself of wraps, gathered her record books and stamp box and departed for the post office, where, as post-mistress, it was her duty to take charge of the school mail.

Presently the group had assembled. Here were fifteen or so, talkative, busy nine-year-olds. We waited to see how the day would begin. The teacher was not in evidence.

Ralph took a seat at the front of the room, and Elizabeth, near him at a table, was writing in a book. The roomful of youngsters became quiet.

"I will hear nominations for the weekly election of officers," and with promptness and dispatch a new staff of rulers — from chairman down to assistant postmaster — was nominated, elected, installed. Elizabeth, the secretary, recorded the names in the minutes and changed the list of the previous week posted on the blackboard.

The teacher had entered quietly and sat unnoticed near the back of the room, until the chairman called

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attention to her by asking, "Mrs. Black, is there anything this morning?"

There was, and with the tacit permission of the group she mentioned a few matters of local government such as "yard problems" and the need of being a "good sport" during the free play when group games were being selected. "What do *you* want to do about it?" she asked, and immediately there was discussion. It seemed to be a real problem until Jane's suggestion cleared the air. "Let's decide what we're going to play before we go to the yards, so we won't lose so much time yelling and disagreeing."

"Do you have any further problems which you think we should consider this morning?" asked the teacher.

A thoughtful silence was followed by the suggestion from a girl that the class might be more careful in using the paints. She recalled the red paint spilled the preceding Friday, and pointed out the splotch on the floor which had finally been almost eradicated after much scrubbing and sandpapering. The class agreed to exercise more care.

The chairman of the library committee suggested that some of the group had been lax about filing library cards for the books which they were reading. "We want to keep our records complete, and we can't do it unless you let us have a card for every book you take out to read. I think if more of us wrote reports like the one David handed in about *The Lance of Kanana* last week, it would be better. His report was so interesting that it made me want to read the book myself." Rose asked if she might have the book as soon as the chairman had finished reading it. There was further whispered conversation concerning subsequent readers.

The teacher again came to the foreground with a question concerning the work which certain ones of the

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group had planned to do during the individual-work period. The responses revealed the range of activities under way: "I'm still working on my boat," "I'm going to finish my story," "I'd like you to help me with those fractions we had last week," "I've started a new spelling list." The postmistress asked for an extra assistant in arranging the affairs of the post office for the week. Margaret was planning to finish her costume for a play, and Jane intended to write a letter to her grandfather thanking him for the birthday present he had recently sent her. She said she would need help in spelling "musical instrument."

And thus they began. Here no Blue Monday sighed itself to a welcome close, but important things to be done were eagerly entered upon. From the hilarious half hour of discussion in which pupils shared the interesting and amusing experiences of the week-end just passed, through the silent, absorbed arithmetic study, to the exhilarating rhythmic and free play in the yard — the morning moved swiftly for this group learning to work and to play together. And at the end of the day during the story hour when the teacher resumed the interrupted thread of reading about the colonists' early struggles, they sat about munching apples in a state of attentive contentment. They were living while they were learning — this group — and not the least important thing they were learning was how to live together. Social adjustment at the cost of individual self-expression? Not a bit of it. Individualism run wild? Not while this group and their wise teacher were sharing the government.

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There is no quarrel between social adjustment and individual development. The new schools have cut straight through to this important generalization. They desire more than all else the development of individuality, but they know that the realization of one's best self can take place only through happy and successful social living. So from the very beginning of school life they provide constant opportunities for practice in such living.

The educational revolution is illustrated in our day no more effectively than in these social activities through which the life of the school is carried on. Note the coöperative and interdependent character of these enterprises. The primary grades conduct the school post office. The intermediate grades organize and operate the school bank. It is a real bank, handling deposits, rendering statements, cashing checks, carrying on, indeed, practically all the activities of an adult banking institution.

To a fourth grade is turned over the school supply store. This group orders the supplies for the entire school, handles stock, sells goods over the counter at stated hours in the day, makes change, deposits money, draws checks, renders statements and stock accounts. A fifth grade organizes a "nature corporation" which raises pets — animals, birds, chickens — cares for them, and sells them to other groups within the school. Class bazaars, plays for Valentine's day and other special occasions during the school year, even the intellectual group activities of the school such as open-forum discussions and library reading circles, provide for responsible and specialized labor. Each pupil in the group has his job and recognizes his responsibility to the group

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and the whole school for the accurate, honest, and expeditious carrying on of that job. He and his fellows discover the great principle of interdependence. Daily they practice social adjustment.

iii

Now the older pedagogy set up social efficiency as the controlling aim of education. Even today in our training colleges prospective teachers recite its catechism. Not long since we were witnesses to the following exchange in a so-called teacher-training classroom :

Professor (opening at the first chapter his *Foundational Principles of Education*, upon the authorship of which his professorial rank had been awarded) : "Miss Stone, what is the aim of education ?"

Miss Stone (an apt pupil, one finger keeping the place in a closed copy of the same *Foundational Principles*, rises, and in a clear young voice, unmarked by the slightest hesitation of doubt, or real thought for that matter, recites) : "The aim of education is social efficiency."

Professor (turning a page) : "Right. Miss Wilkins, name the three ways in which social efficiency may be achieved."

No discussion, no questioning, no real thinking. Not a hint of the deep-seated quarrel between the social-efficiency aim and that of all-round individual development. Here, in the very fountainhead of educational practice, was the social-efficiency philosophy at work.

Instead of personal development — individual subordination, catechistic recitation, fitting into a fixed pattern of response. The student's business is to adjust himself to a ready-made mold. Conformity, discipline, training, are the signposts on the road to this kind of social efficiency. The child's password to society is

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a certain glib familiarity with a body of skills, tools, and information. The child, an ignorant, undeveloped, inferior being with sinfully individualistic tendencies is to be brought into possession of the heritage of a wise, all-seeing, superior Social Order. The natural tendencies and impulses of child life are assumed to be at war with the social order. They are to be defeated and brought into subjection. Discipline is a crucial factor, and many a learned teacher fails to "keep" her school because she cannot discipline the pupils into the required state of submission. These, then, are the failures of the social-efficiency theory of education on the side of individual development.

The failure has been even more obvious in dealing with children in groups. In the first place, the old school has made almost no provision for the practice of socially constructive habits. Children, it is true, are dealt with *en masse*, but within the mass each individual pupil is separated from the others and from the teachers by a wall of silence, fear, and tense restraint. Learning is a competitive affair. Children are pitted against each other in achievement contests. Children make few social contacts within the school, and what they do outside is not the school's business. A true feeling of social unity, a sense of partnership and responsibility to group undertaking, is rarely practiced, except perhaps in cases of united rebellion. To preserve routine and discipline, children are insulated from one another.

Thus the dogmatic methods of the formal tradition have failed signally to produce social behavior. In spite of the conscious phrasing of social efficiency, the school itself has failed to develop as an effective social institution.

Now, this conception of social efficiency has not laid the foundations of intelligent reasoned behavior. It

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has not built social habits positively. *Don't* looms large in the disciplinary vocabulary. The consequences of nonconformity are immediate and drastic punishment.

iv

With the rise of the new schools, however, there came another philosophy, one which began to question the validity of some of society's eternal verities. It saw the social order developing under the directive influence of social efficiency as a huge machine crushing out the life it purported to nourish. Originality, initiative, individuality, said the philosophy of disciplined-initiative, were being fed into revolving rollers, to be flattened into conformity, standardized. Life, said the new social philosophers, in reality a many-sided, unique, changing adventure, was being sacrificed for institutions, many of which no longer served a real purpose. The social order was not all-wise, all-seeing, and beneficent. It had many flaws. Some of its traditions were musty and crusted with decay.

Especially were those traditions to be abolished that compelled young life to submit entirely to its dictates. Philosophers of the new education affirmed their belief in young life itself. Youth constituted an important group in society. Youth was to help create its own institutions, to grow in the capacity to take out of the social order what best fitted its development. To do this the young must be strong — strong in belief in itself must life be. It must be conscious of its own powers. So, fifty years after Whitman, the philosophers of the new education affirmed his central doctrine of the Self. They have elaborated the conception of individuality by showing that the true social adjustment can be brought about only by provision for self-development.

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The aims of the new school, therefore, are far more inclusive than were those of the old, even though the captions which it uses seem otherwise. In truth, therefore, the new school, by aiming at the development of all-round personality, and by desiring that development shall be natural, begins with the child's level and leads him up the scale of personal growth. A true social efficiency therefore is the outcome. It is a social efficiency, however, utterly unlike the herd-mindedness, the standardization of thinking, characteristic of the outcome of mass education.

v

So much for the theory of the social motive. What about the practice? How do the new schools help children to mature in the ability to live and work with others? Do they do as the old school has done; namely, have lessons in conduct and self-control, recitations on ethical standards? Far from it.

The new school really applies its philosophy of learning by doing. To teach youth the principles of self-government, for example, it lets youth govern itself. All one day we sat in the Francis W. Parker School and saw young people administering jointly their social institutions. In the morning exercise, entirely managed by the pupils, there was a succession of committee reports on a wide range of school activities. There was debate from the floor, real exchange of views, as prompt a dispatch of group business as one sees in adult social organizations, and the completion of systematic plans for continuing the work of the day and of the year. At noon the lunchroom was managed by the students; the representative school council decided real problems for the conduct of the school; and the high school court,

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with its elected judge and jury, its prosecuting officers, handled real cases of discipline.

Devices like these have been experimented upon in hundreds of public schools as well as in private laboratory institutions. But programs of self-government in public schools have been instituted chiefly at the high school level. It is with the younger children, however, that the child-centered schools have been the first to apply the philosophy of self-direction.

The child, for example, upon entering school finds himself for the first time a member of a relatively large group. In the new school, however, the group is not so large that personal identities need be lost. At the very first the child's attention is directed toward things. A stimulating environment, rife with alluring materials, impels him to action. He begins by doing, making, manipulating, trying to find out. Thus, as the natural child is permitted to reveal himself, the impact of personalities upon each other soon makes itself felt. Two children want to use the same materials at the same time — a social conflict requiring adjustment. Each begins to learn to respect the rights of others and to work co-operatively with others. Each begins to recognize that he has a place as a member of a social group.

In the first year or two of school life the little child encounters many new social situations. He is given responsibility for small duties; he grows in consideration for the rights of others. Carrying on the activities of the home room, he learns to live with teachers and fellow classmates. He sees that he must contribute his share of information, needed materials, suggestions for improvement of the work. He learns in turn to enjoy the contributions of others; he thrills with his mates over activity successfully completed.

In the meantime he has been aware of a larger life

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outside the classroom. But only vaguely aware, for whereas the class group is in the focus of interest and meaning, the life of the school and the world outside is on the fringe. Gradually, however, he explores this world outside the classroom. The group makes excursions to find out things. By first-hand study he comes to see how many other persons contribute to his needs for food, for shelter, for clothing, for care.

There comes a day when he and his group have something to share. They have prepared a play or learned a song, perhaps assembled an orchestra of rattles, drums, and cymbals. A spontaneous conference lays plans for a party, and invitations are issued to a neighboring grade.

It is in these ways that social experience of a very vital sort steadily enlarges. All through the grades a happy group life lays a deepening and broadening foundation for effective social participation on a larger scale. From the more compact, more easily understood situations of the small group the pupil learns to practice self-control. Steadily through the advancing stages toward maturity he is called upon to practice self-restraint in increasingly larger groups. His evolution in social adjustment moves, therefore, from the intimate local contacts of the classrooms to those of the broader social group of the school as a whole. It is necessary for him to become an effectually contributing member of his home-room group before he can be called upon very much to help determine the policies of the student body as a whole.

The elementary school council, for example, is an important instrument through which social habits are practiced on a larger scale. It is a real council performing real governing functions. Important duties and responsibilities, not merely the settling of petty matters

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of personal behavior, are turned over to it. In these elementary school councils little children participate in open-forum discussion and debate.

The life of the school provides many opportunities for the pupils to take the initiative and assume responsibility. Committees in the home room, for example, are assigned the care of materials, the supervision of cloak-rooms and lockers, the care of plants, pets, apparatus, tools. They act as leaders when the class must pass from room to room. As they grow older, it is but a short step to the assumption of more difficult duties and the organization of committees for the care of the larger school environment — housekeeping committees, assembly committees, library committees, playground committees, lost and found departments, attendance committees, the school court, the jury, further handling of individual and group behavior in the corridor, lunch room, library, rest room, or on the school grounds.

Thus the new school builds up social habits by providing opportunities for practice in the forming of social habits. Behavior is not an isolated phenomenon, separated from concrete situations. Most behavior occurs in social situations. Furthermore, it is good or bad, socially effective, and personally satisfactory, only as it grows through concrete life situations. In ways like these does the new education seek to put human relationships on a healthier basis. By developing a respect for the rights and personalities of others it produces intelligent and effective social participation. It recognizes clearly that the individual frees his own personality by living coöperatively in a growing social group. Only as the child's natural self is permitted to go forward undisturbed, can education know where to begin. Therefore freedom first within the limits of social responsibility, and then freedom controlled from within.

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Initiative? Yes, but eventually disciplined initiative! So the school of the new day puts the child's interests and desires first, and the socially effective outcomes follow.

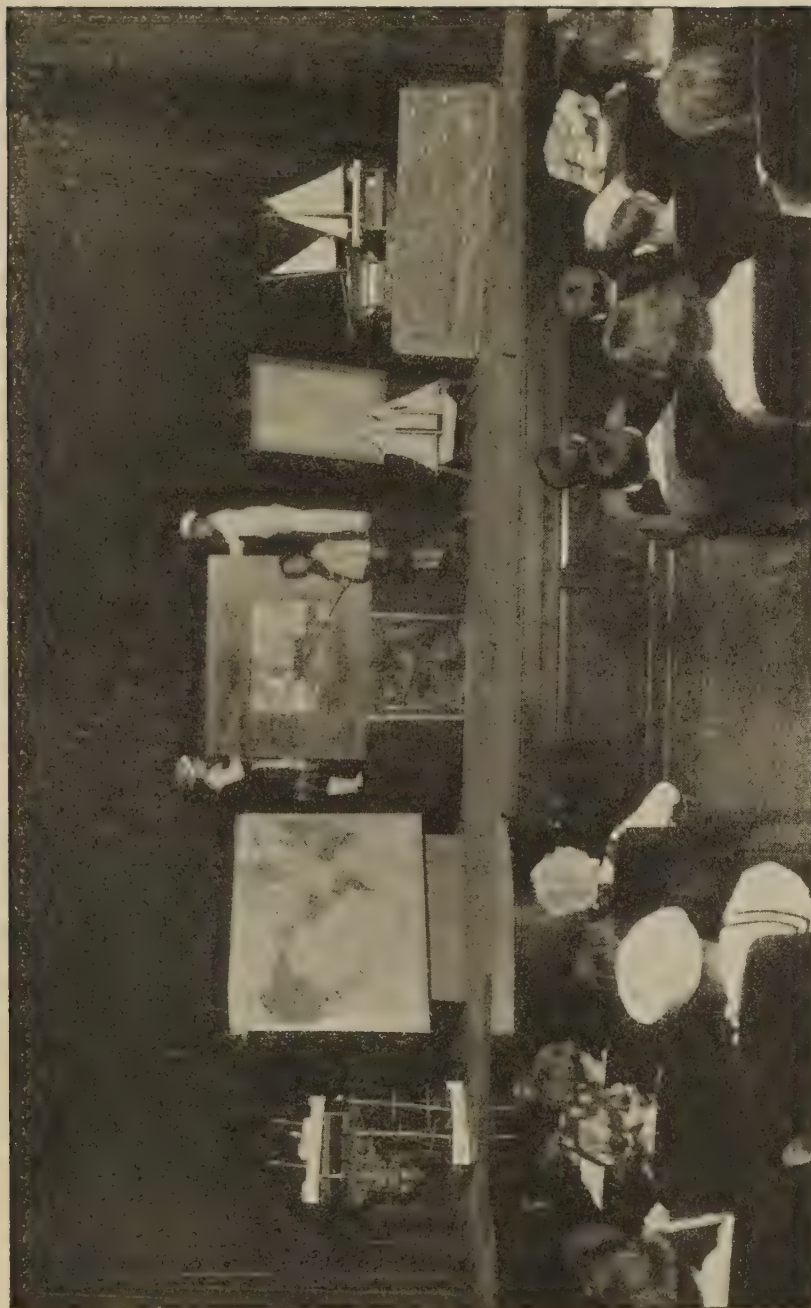
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In addition to the school council the new school has, with signal success, developed another clearing house for its socially motivated activities; namely, the school assembly.

Although the school assembly is a time-worn device of the school program, the new schools have made it over to fit their conception of education as development. In the formal school pupils of all ages and interests were assembled in the auditorium to listen to a service of religious nature, almost invariably planned and directed by a teacher. It was a time for respectful silence while announcements were made and school business in general was disposed of. In rare instances pupils were permitted to conduct the exercises. They were always planned by the authorities.

Until recent years these assemblies were confined almost altogether to the high school grades. The architecture of the old elementary school debarred the meeting together of the whole school; there was no auditorium. In the high school assemblies, however, the group was large, consisted of all ages, from twelve or thirteen to eighteen, and varied widely in interest and capacities. So the assembly degenerated into a sort of "morning exercise," required by law for religious and patriotic purposes.

The new school, however, has seized upon the assembly as a device for sharing common interests and for providing the audience-situation for growth in expression. What a difference! The dominant tone is doing,



The Lincoln School of Teachers College

Through intimate assemblies pupils share mutually interesting experiences and summarize in a dramatic way the information which a unit of work uncovers.

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not listening. The assembly is the place for young people to express themselves. It is democratic in nature, planned and executed almost altogether by pupils themselves. Attendance is not compulsory for all ages and grades. The audience is chosen by the pupils and teachers in conference, in terms of their probable interests and contributions.

The assemblies vary widely in character. They represent interesting and varied cross sections of school life — those interests which the participants consider vital enough to be shared. Some represent the culmination of class study; the completion of units of work; a talk-exhibit of the history of poetry; the dramatization of a hearing of the Senate Committee on Immigration; a performance by a hundred elementary school pupils, on instruments made by themselves, of a symphony composed by pupils and teacher working together.¹

There are assemblies presented by single grades or groups within a grade; there are other broader assemblies in which several grades of the entire school cooperate; there are assemblies on questions of current or school interest; music assemblies for practice; and programs by artists and specialists. But the assemblies that are based on class study have been found to be of the greatest educative value. They are, indeed, coming to be a regular part of the work of the school. The sixth grade gives an illustrated program of its unit of work, "How Man Has Made Records." The third grade presents a dramatization of Indian life. There are pro-

¹ The uses to which assemblies may be put and their value in integrating and stimulating various phases of life in the school are well illustrated in the literature of two representative progressive schools — The Francis W. Parker School: *Year Book*, Vol. II (1913), and *Studies in Education*, Vol. VIII (1925); The Lincoln School of Teachers College: a pamphlet entitled *Some Uses of School Assemblies*, and a recent publication by James S. Tippet and Others, *Curriculum Making in an Elementary School* (Ginn & Co., Boston; 1927).

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grams of poetry, of music, of song ; programs answering questions and telling how to do interesting things ; programs describing summer activities. Coöperative assemblies by several grades may grow out of the work of the art department, the music department, dramatic and English clubs, the dances learned in the rhythms class, the science and nature-study clubs. In such instances each class works up its contribution as a part of the regular class work.

vii

We have reviewed, therefore, a few typical examples of the way in which the new schools are trying to provide for the production of individuality in a fine social setting. Important beginnings have been made. Experimentation in the carrying out of the social motive is widespread. Literally hundreds of schools are launched upon a program of utilizing every agency of the life of the school to further the all-round growth of the child.

However, the study of group conduct has only begun. The recent innovations have lacked measures and records. We have, for example, almost no eyewitness accounts of what takes place in these social groups. We have much trial and error, much enthusiastic experimentation, but little evaluation. Indeed, the science of social psychology, applied to school situations, has not left its initial groping. Yet no more important study can be undertaken than this. It is one of the most serious criticisms of the new schools that they have as yet set up no machinery for the adequate analysis of their own practices in this respect. A scheme should be developed in these laboratory schools in which eyewitness records are made by experienced and well-trained students of psychology and education. A note of rather severe criticism might well be sounded at this point.

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The schools, some of which now stand at the end of a quarter century of experimentation, should have produced more systematic records of procedures and outcomes. It is to be regretted that we have today little more than general descriptions and hopeful predictions concerning the outcomes of the reform in social life in the school.

CHAPTER TWENTY-ONE

THE PHYSICAL SETTING OF THE CHILD- CENTERED SCHOOL

i

Not long ago news reels were flashing on the screen scenes of the desolation left in the wake of a cyclone which had swept the Middle West. The camera played over homes and villages which had been splintered into matchwood, and suddenly, amid the débris, the remains of a schoolhouse appeared. Walls and roof had been ripped off, but there, still tightly screwed to the uptilted floor, stood rows of rigid schoolroom desks and chairs. Untouched, immovable, more inexorable than Fate itself they stood — mute symbols of an unyielding discipline!

Desks in rows! A characteristic setting for the traditional education, and typical of its spirit, too. Desks in rows to prison unwilling and recalcitrant youth while education laid its heavy yoke upon them. Children required to sit still — freedom of movement denied them. Repressed and quiet, they were crowded into huge classes where personal identities were thwarted if not entirely submerged.

Here order and quiet were the prerequisites of the educative process. Having chained the pupil to his desk and by a rigorous discipline subdued all overt physical activity, the old school proceeded to teach him. For it was with the minds of pupils that the older education was chiefly concerned. Pupils sat at their desks all day, studying and reciting. The curriculum was

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crowded with subjects through which the pupils passed to the accompaniment of a continual dread of examinations, marks, reports. What need had this educational régime for other than the stock materials — books of texts, blackboards, papers, pencils, a map or two?

This preoccupation with the mental, this total disregard of the physical needs of the child as a growing organism, brought along its own peculiar train of ills. The unnatural confinement, the oppressions of a tyrannical rule, created an atmosphere of tense restraint and nervous fears which left its mark on teacher and pupil alike. Those desks in rows took their toll in warped, defeated, and unhappy childhood, and left on the faces of teachers a thin-lipped frown.

ii

The contrast between the new and the old education is nowhere more obvious, therefore, than in the matter of setting and environment. How startling the difference between the bare, intellectual routine of the old and the cheerful, intimate, stimulating atmosphere of the new! Here, for instance, is the building, a sunlit home in a setting of green fields. There may be orchards, parks, gardens, the lure of a shimmering pond or a friendly brook, but there will certainly be space for flowers and playgrounds, shops, and playhouses.

Inside, great rooms are cheerful with rugs and curtains, gay pillows and bright pictures. Windows are large, and they often open conveniently on to balconies and verandas. Space, fresh air, and sunshine, these the new school seeks to provide, and what is more important, the freedom to enjoy them. To this end classrooms must be adaptable; furniture must be flexible — the kind that can be shoved aside at any time to make

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room for a play, a game, a map, or a city to be spread out on the floor. The movable tables and chairs are of a size to fit the children who are using them, and shelves and lockers are both profuse and easily reached.

Children come and go, bound on their own important errands. You may find them sitting anywhere, on the floor, in window seats, perched on the arm of a chair. In winter some may be stretched full length on a rug in front of an open fire, while in pleasant weather groups may gather under favorite trees.

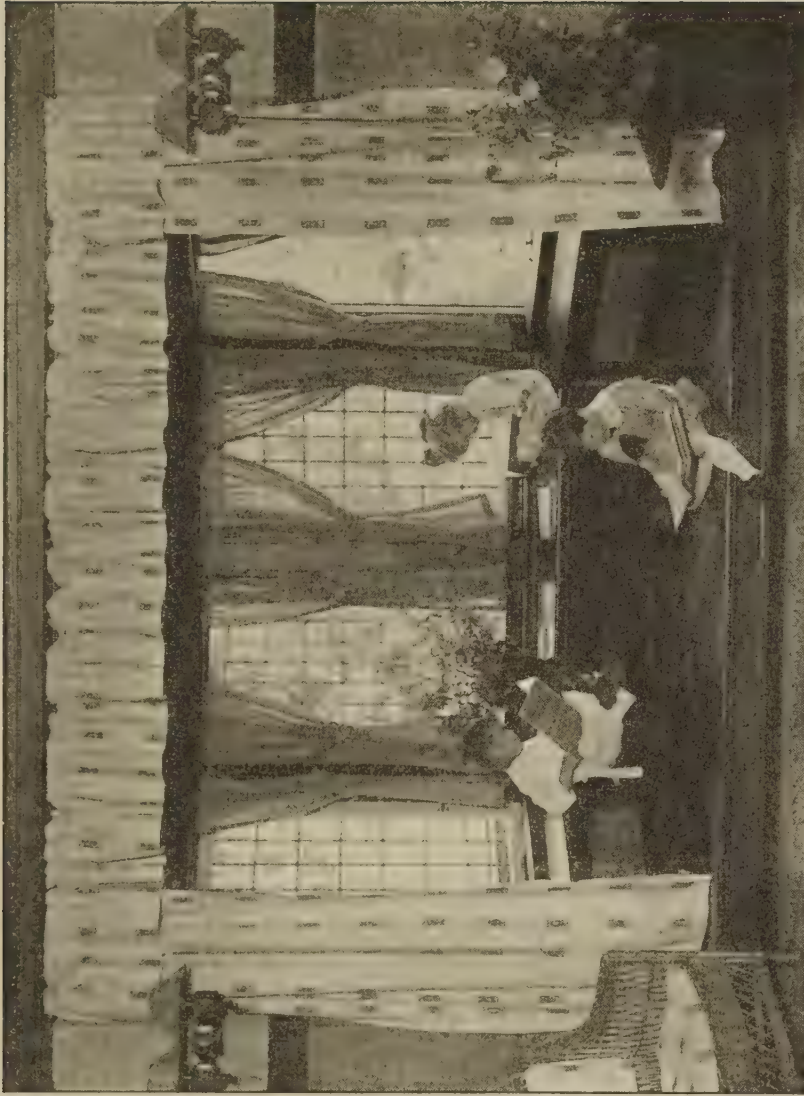
And what a clutter there is about the place of blocks and boxes — villages, farms, and homes laid out in disorder as if to trip the unwary! What collections of odd things from seaside and wayside are hoarded in every available spot; what dizzying posters, maps, and charts, and diagrams! What a buzz of importance there is from children playing at store and bank, post office and zoo, while test tube, hammer, and chisel, paintbrush, and clay wheel are busily plied! Everywhere there are sounds of things a-making, of young voices raised in serious discussion; while now and then the odor of delicious cooking serves to heighten the impression of an intimate, informal home.

For the new school seeks simply to provide a place where children may live and work according to their own needs and interests. Whether richly furnished or crude and homemade, it is an attractive and pleasant place — a place where the children have the leisure to develop fully and normally.

iii

Child-centered education aims at nothing less than the complete development of all the powers and capacities of the child — physical, mental, social, and

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Junior Elementary School, Downers Grove, Illinois

One cannot step into a new school without feeling in the air that intangible hum of contentment which rises only out of a deep and abiding sense of joyous being.

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emotional. And of these, physical development is the first consideration.

Although the formal school theoretically subscribed to the doctrine of a healthy mind in a sound body, actually its environment and practices were often seriously subversive of child health. It is true that conspicuous advances have been made in the way of providing such child-health savers as free medical examinations; clinical treatment for ailing or defective children; systematic teaching and practicing of health habits; provision for regular bodily exercise — calisthenics, games, and the use of gymnasium apparatus. Playgrounds and their equipment have been improved; many schools now have elaborate gymnasia and swimming pools. The health aspects of school building design and construction have received study and attention, and there is no doubt that today public schools are housed in more strikingly healthful buildings than ever before.

However, in spite of these advances, the formal schools lag far behind the child-centered schools in their care of pupil health. In all the plans of the latter, whether for the setting or for the curriculum, the bodily health of the children is the first consideration. These schools are made for the children, not they for the schools.

First of all, then, the new school frees the child from all physical restraints. Out go rigid desks and stationary furniture. Space there must be. Growing muscles demand freedom of movement. This reform alone has eliminated an enormous amount of strain and nervous tension from school life.

This freedom of movement is extended to include the out-of-doors. The new school does not shut the child in from nature and the open. Wherever possible, the school is placed in a setting of fields and woods. Build-

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ings are designed to give easy access to the out-of-doors through open-air classrooms, balconies, verandas, wide windows. All-day sessions provide for every child the time for long hours of continuous and uninterrupted play in the yards and playgrounds. Here is no over-development of a few star performers and neglect of the many. In fine weather classes are held outside. Frequent excursions, hikes, picnics, as a regular part of the school work serve to acquaint the children with the great world outside the schoolroom walls. The effect on child health of this expanded school environment is obvious.

The active school! A program of varied child activities! Here is little chance to develop the stooped shoulder, the curved spine, the bookish squint, the pale face, and listless eye — the results of too much stooping over desks. The new school provides a stimulating environment rich in materials that offer opportunity for absorbed activity. Headwork is balanced by handwork. If necessary, intellectual attainment is postponed for the development of physical well-being. If the child in learning to read, for example, shows a tendency to eyestrain, the acquirement of that skill is delayed. The bookish child, long the teacher's pet in the listening school, is looked on with concern in the new school. His evasions are analyzed and his interests directed to the active pursuits of normal child life.

The new school, in lifting the ban on talking, is bringing about unusual results in the development of desirable social qualities. Loosing the child's vocal cords, the new school is helping him to clear up the misunderstandings which silence piles up. Talking his problems over freely and naturally with pupils and teachers, learning to respect the desires of his mates for privacy at times, he gradually becomes an effective member of

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a happy social group. Freedom of speech has a most sanguinary effect on the mental health of the individual and, through that, on the social health of the group.

Furthermore, the new school, through its environmental setting, strives in every way possible to safeguard the emotional life of children. The strain of large classes in which the individual is submerged and crushed; the nervous apprehension concerning marks, examinations, promotions; the friction between nagging teacher and rebellious pupils; the preoccupation with the mental and intellectual at the expense of other phases of child development — these are all ruthlessly banished. Instead, the new school sets up an environment in which children can be happy and free, in which they may work and play with enthusiasm, in which the prevailing feeling-tone is one of harmony and sympathy.

iv

Health — and work.

Next to providing for the physical well-being of children, the most radical reorganization of the school plant which the new school has achieved is that connected with the institution of a flexible program of activities. Instead of bare classrooms made only for studying and reciting, the rooms of the new school have more of the aspect of busy workshops where absorbed children are engaged in an endless variety of enterprises. A place where children may live and work and learn — that is the new schoolroom.

Katharine Taylor describes the coöperative planning of the Shady Hill School:

We pictured the kind of work we wanted to carry on in these rooms; the children's desks arranged with space enough to allow each child to work undisturbed; the same desks massed at one

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end of the room to allow space for dramatizing a history scene; a good free corner for the teacher's desk and another for sand table or construction work. We planned the study adjoining each classroom, picturing its use for small reading groups; for the modeling of a large relief map or castle which could be left unfinished from day to day without having to be put away and brought out again; for silent study by a few children at a time; or for the planning of a school assembly by a third of the class while the other two thirds worked quietly in the classroom.¹

Informality, flexibility, freedom, mark the use of the plant in the new school. A classroom, depending upon the interests of the children using it, may be successively a shop, a studio, a bank, a store, a farm, a whole city, or a place to cook and dine. Certain activities requiring the use of specialized tools, to be sure, are localized. There will be found in many schools, for example, a clay room with its wheel and kiln for firing pottery; a shop where crafts in wood and metal are developed; a kitchen and a dining room; a laboratory where science experiments are carried out; a large room with its temperature suitable for plants and live things. Large easels, rigged up in the room with a steady north light — and there is the art studio. Books collected in a cheerful, sunny room on shelves low enough so that children of all ages have ready access to them — a library. Each home room also has its quiet corner for free reading. The school store and its nearby supply room, or the school post office — established in special rooms provided for them, or temporarily installed in the classroom of that group of children in charge of those activities. Nearly every new school has its large auditorium or assembly hall, but lacking one, the gymnasium or other open space may one day

¹ Taylor, Katharine. "The Coöperative Planning of a School," *Progressive Education*, page 92; April-May-June, 1927.

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find itself equipped with a makeshift stage for an impending play or program.

Thus the child-centered school does not depend for its results upon an elaborate and costly plant and equipment. Indeed many formal schools are more expensively housed and equipped. It is the use to which space and materials are put which distinguishes the truly child-centered school. School setting and equipment are merely raw materials out of which the children themselves under wise guidance fashion their own curriculum of learning and living.

Indeed, the surroundings are frequently left incomplete and unfinished so that the children may have a hand in planning their own school world. Children construct tables and chairs for their classrooms, install the shelves and cabinets for the preservation of their work. They paint and calcimine walls, make curtains on which designs of their own originating are stenciled, just as they build booths, counters, and shelves for store and bank, and in the lower grades fashion their play cities out of boxes and blocks. In some schools the older boys have fenced the grounds, keeping the fences painted and in repair. They have prepared ground for football and athletic fields; tended gardens; laid paths; planted trees, shrubbery, and plots of flowers. The older pupils of one school built an outdoor kiln for firing pottery; in another they dug and cemented a pond and stocked it with specimens of water life for their nature-study interests. Responsibility for janitorial and housekeeping duties is assumed by the pupils of some schools in order to earn money for needed equipment or a longed-for excursion.

Thus by sharing useful labor, children not only create their own environment but gain in the wisdom which only real work well done can give. In this way is an

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experience curriculum built out of the felt necessities of everyday living. In this way is the natural environment utilized for educative purposes. The child comes to relate himself and the activities of his school with the great life forces outside. He sees his own school as a community with occupations and activities similar to those of the world at large.

V

Finally the new education ascribes a profound importance to the materials with which the child is to come into contact. Materials are the media of the child's self-expression; they are important contacts which stimulate his urge to find out. They offer concrete experience with reality. Through materials the child gets information, builds up understanding, develops his motor and sensory powers.

The new school, then, from the very first provides a great variety of educative materials for the child's use. They are selected, usually, on the basis of trial with children. In general the materials and tools which lend themselves best to the play impulses of childhood are preferred. For example, in the lower grades blocks, boxes, and short pieces of light lumber are widely popular. These adapt themselves readily to a wide variety of uses, and they stimulate the inventive and manipulative ingenuity of young children. Furthermore, it has been found they are well adapted to the child's need of large-muscle activity.¹

¹ A suggestive evaluation of play materials for young children is that of Charlotte G. Garrison: *Permanent Play Materials for Young Children* (Charles Scribner's Sons; 1926). An introduction by Professor Patty S. Hill advances tentative principles for the selection of such materials. Play materials are classified according to the particular developmental or play need which they meet in the life of the child. Likewise the volume edited by Professor Hill, *A Conduct Curriculum*, contains criteria for judging materials. Miss Mathias, in *Beginnings of Art in the Public Schools*, sets up criteria for the selection of art materials which are best

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The new school is catholic in permitting unusual materials to be brought into use. As a rule the child's need or a genuine interest is sufficient criterion. Any tool, instrument, or machine a child can use or learn to use — from a hammer to a Ford engine, a high-powered telescope, or a cash register — may be found in the new school. If the pupils need it to carry out some worthy purpose, it has a legitimate place in the equipment.

"We are furnishing," says the leader of one of the new schools, "an environment that is for the children real in every way. The real is not necessarily the concrete. It is what has meaning to the person at the moment. The place where the child's interest and understanding are, is real for him, and no other. This may at some time be in the realm of the imagination and not of the immediate material environment at all. What a child does with his own hands and mind and creative imagination is for him the only reality of living."¹

Variety of materials alone will not make an educative environment. Rather, the emphasis should be upon the pupils' own creative use of them. For this reason the custom of the formal school of doling out portions of certain materials to be used by the pupils at stated times in stated ways did not develop truly creative activity. A too dominant directive control places a cold distance between child life and educative materials. For this reason, too, materials introduced for the purpose of enlivening a curriculum which has been made in advance lose something of their creative value in the eyes of children.

suited for the creative expression of little children, and which at the same time further their development. See also *School Activities and Equipment*, by Rose B. Knox; and "The Environment for Progressive Education," *Progressive Education*; April-May-June, 1927.

¹ Pollitzer, Margaret. "A Child's Size World," *Progressive Education*, pages 100-104; April-May-June, 1927.

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So the new school recognizes the importance of the free approach to materials. By having stimulating materials constantly available and by assigning long periods for free work on individual creative enterprises the new school seeks to multiply the opportunities for the child to carry out his own purposes with materials. In this way are habits of self-direction, of initiative, of responsibility, of serious application, developed. In this way are pupils encouraged to develop along individual lines, and so are unique personalities preserved.

vi

The progressive schools have, thus, a rare opportunity to make a much-needed contribution to educational practice in the trial and evaluation of instructional materials. A beginning has been made, but a scientific evaluation of much that is found in the equipment of these schools is not yet available. On the whole the new schools have been more notable for their courage and willingness to try out a wide range of unusual materials than for their success in actually working out standards for the selection of materials according to their educative worth.

In their anxiety to secure for children an environment which is real, which supplies first-hand contact with the concrete, the new schools have in some cases tended to overlook the ideational possibilities of materials. Lifelikeness, reality, childlikeness — these have their place as desirable criteria by which to select materials. But meaning may not be overlooked. To what extent do materials help the child's understanding? To what extent does their use lead to a growing appreciation of industrial, artistic, and social forces of life around him? Materials for play and for work should be selected, not

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at random, but with the definite intention of leading into those concepts, generalizations, and principles which give meaning to life. Not merely understanding, not merely experience, but understanding based on experience, is the aim of the truly educative environment.

CHAPTER TWENTY-TWO

IN CRITICAL RETROSPECT

i

THIS, then, is the Educational Revolution which has blazed up over the concept of freedom. In the short space of thirty years the brittle shell of conformity has been blasted through, and new educational foundations have been sunk in the black earth of freedom. Measured against a millennium of unreason and three centuries of meticulous analysis, the current transformation in educational theory constitutes nothing short of revolution. The child-centered schools are justified on this one ground if on no other — that in their experiments they have routed the concept of discipline and have implanted firmly that of growth.

ii

Of course their practices reveal defects — some of them striking. But the movement is young. These schools are pioneers on a new educational frontier. They have lacked precedence, hence tutelage and orientation. Naturally, therefore, these protagonists of child growth have made mistakes.

It is all too true that their program of education lacks design. In some respects their centers of interest are lopsided, unrelated; some depend too much upon occasional child interest; all reveal some lack of sound criteria for selection.

Some of the units are too long, follow individual children too far. Conversely, some of their centers of

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interest are too short and take valuable time and energy for unimportant matters. Some of the units lack fundamental ideas because of the absence of plan and the refusal of the free educationists to use available results of the scientific study of civilization. Hence, also, the frequent overlooking of the dictum that skill in thinking eventuates only from practice in thinking. Year-programs reveal the same deficiencies. The work of successive school years has apparently been planned by individualists, each eager to explore child interest and develop a curriculum around spontaneous symptoms of child needs. Hence the lack of continuity and real development in their program. So, in many instances, the new schools have failed in their aim of providing for maximum growth.

This lack of continuity of development, of sureness in provision for maximum growth, indicates the extreme individualism of the teachers. It is all too true that the staff as a team does not plan the whole school curriculum. This is in part because the teachers have not become students — either of society, of child needs, or of curriculum construction. They do not recognize the technological character of their task. There is insufficient critical discussion. There is great need for hard intellectual study. Theories and practices must be called in question to compel clear thinking, if for no other reason.

No one school has visualized the whole educational program; each inclines toward a one-sided individualism. In one the psychology is essentially that of Freud; in another the philosophy of "tabular analysis" determines the materials of instruction. One devotes much attention to the graphic and plastic arts but ignores creative writing and the integrative possibilities of creative music. Others go in heavily for self-expression

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in music and literature but ignore the need for a broad program in rhythmic bodily education. The philosophy and practice of these schools is the product of administrators' personal theories and the chance finding of creative artists to put in the classroom — witness the Francis W. Parker School with its Cooke; the Lincoln School with its Coleman and Mearns; Walden School with its Naumburg, Pollitzer, Goldsmith, and Cane; City and Country School with its Pratt, Doing, and Levin. The schools, we say, lack the deliberate assembling of a full program, in part, because of the lack of a rounded staff of creative artists and, in part, because of a lack of interest in the difficult intellectual task of theoretical analysis and thorough evaluation of practice.

Even sympathetic believers in the value of the accomplishments of the child-centered schools agree that to the present time their writing is essentially description and self-congratulation. They lack self-criticism. In phrasing their theory they talk much about realness but confuse resemblance to extra-school life with true growth-producing qualities. Superficial thinking concerning real-life situations has led them to reproduce within the school the obvious life activities of home, neighborhood, community, irrespective of their growth-producing qualities. At this point the new schools, following Dewey's earlier dictum that the school is life, not preparation for life (and missing the word "merely," originally inserted in the generalization), have failed to recognize that the school is not the home, the gang, the street. It is school, a very special thing. It is an educational institution; it alone has been set up to prepare youth for the future. Hence it has important propædæutic functions.

There are other regrettable lacks in the new education. For example, the conspicuous absence of clear

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thinking about the psychology of the creative act. The free schools have already made an important addition to our literature descriptive of the creative process but almost no contribution to the psychological analysis of it. Perhaps it is too much to expect both description and critical analysis of an adolescent movement. Analysis, however, is clearly the next needed step in the development of creative education.

The experimentally minded educationist views with keen regret the inability of the child-centered schools thus far to make systematic use of the techniques of science. It is to be intensely regretted that in thirty years we have not succeeded in producing adequate measures of the outcomes of the new education. That we have not is due to the lack of a systematic technique of recording practice and of measuring results. The cause cannot be ascribed entirely to the lack of an experimental psychology or of an adequate educational measurement. It is true that we do lack today fully developed techniques of measuring character, initiative, persistence, sensitiveness to social situations, and other social traits. Nevertheless the scientific movement of the past twenty years has produced the outline of a technique for recording practices and for measuring many outcomes. It is to be hoped, therefore, that the new schools will provide machinery for experiments; especially that they will substitute eyewitness accounts of what actually takes place in their schoolrooms for the retrospective, wishful thinking now so characteristic of their reports. There is definite need for the eyewitness recorder, for controlled experiment, for the careful planning of units of work from the standpoint of comparative experimentation and predicted outcomes.

Finally the sympathetic appraiser of child-centered education regrets intensely the lack of courage displayed

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in not demanding freedom from the strangle hold of the college. The secondary divisions of the freer schools are mere collegiate preparatory machines. Their essential philosophy is that of subject-matter-set-out-to-be-learned. It appears to be impossible to find a school in America in which the child-centered philosophy is applied beyond the eighth grade. The pupil bodies of the schools are selected chiefly from the "better economic classes," and more than 95 per cent regard secondary education as preparation for college. With almost no exceptions the new schools have failed to persuade or to compel the liberal arts college to accept their products without certification as to specified details within academic school subjects. It should be possible now for the child-centered schools to organize themselves compactly for the purpose of freeing the high school curriculum from the domination of the college.

Finally, the comment should be made that the foregoing defects, in company with the unclear phrasing of theories, have antagonized the leaders of the study of scientific education. The apparent anarchy in some of the child-centered classrooms has also closed the minds of the administrator-scientist-logician group that is now in the saddle in American education and the help of which should be enlisted.

iii

So much for self-criticism. There are then defects — serious defects. We recognize them clearly. No doubt protagonists of the child-centered education movement will hasten to grant them and gather together all available resources to correct them.

But manifold and important though they are, the defects sink into insignificance compared to the revolutionary contribution of the new schools.

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For the essential contribution of the new schools is an untrammelled attitude toward the philosophy of child growth. The historians of the future will record that the protagonists of free education in the first quarter of the twentieth century succeeded in starting "scratch." Their small company, alone in the midst of a great mechanized system of a million teachers, recognized the inadequacy of the philosophy of subject-matter-set-out-to-be-learned, discarded the concept of knowledge for knowledge's sake, and explored vigorously the concept of freedom. This alone is really a spectacular achievement, and it is upon this accomplishment that we must center our efforts. The proponents of freedom in education are achieving the impossible. They are obtaining a hearing for the philosophy of growth. Unhampered by the blinders of conventional subject matter and the social-efficiency aim, they have given free rein to their imaginations. A real contribution has ensued — the erection in many national centers of truly "new" schools. Already there are signs that they have shaken the cocksureness of the conventionalists.

If the American system of education is to advance, it will do it only through the propagation of a great variety of far-reaching experiments. The new schools are setting up really radical experiments away out on the frontier. They are striving to set the far-distant goal. Theirs is the ideal that will orient and redirect next-step applications in town and city systems, which necessarily lag far behind. It is to the credit of these child-centered schools, therefore, that they have refused to compromise in the development of a program in the elementary grades. They have maintained vigorously that large classes are not necessary in America — witness America's wealth, nearly \$400,000,000,000 with \$30,000,000,000 capital exported in loans to other parts

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of the earth ! They have denied the philosophy underlying year or semester promotions, the validity of existing marking systems.

This is not to say that the success of the new schools has been due to better financing. Salaries are no higher (indeed, they are lower) in these schools than in some of our larger public school systems. The staffs, in the main, are young, with only a moderate degree of pedagogical training. Their success is due, therefore, not to financial endowment, but to their revivifying faith in childhood, to their emphasis upon such dynamic slogans as freedom, initiative, the all-round growth of the child, the reconstruction of experience, and so on.

They started "scratch," we said ; they did in every detail — with respect to point of view, buildings, furniture, and equipment, with respect to the school program, schedules, examinations, everything — even with respect to the heart of the school, the teacher. For in staffing the new schools, the chief qualification sought in the prospective teacher was liberation from academic concepts of the nature of learning. In order to free the child it was necessary first to free the teacher.

iv

Re-creating the teacher !

What is the place of the teacher in the new education ?

What place can there be for the traditional discipline-teacher in this atmosphere of activity and creative expression ? No place at all. The success of the new education depends in a very real way upon a new teacher. Postponing the consideration of her to the end does not imply that her place in the educative scheme has been minimized — that the unobtrusive is necessarily the insignificant. Decidedly the contrary !

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The new teacher sums up in herself the experience, the guidance, the materials, the environment — the very essence of the new school; she is the converging point for all the activities of her group. As she is *artiste* or *mécanicienne* — artist or artisan — so she determines the atmosphere of her school and the development of pupils consigned to her care. The contrasts between the two sum up, indeed, the contrasts between the new and the old education.

The artist-teacher is a listening teacher. The artisan rarely listens; she talks constantly. An exhibitionist on a platform in the front of the room, she is very much in evidence. *She* speaks; what *she* says goes; *she* organizes the thinking; she impresses *her* individuality and *her* ideas on the pupils. Domineering, authoritative, demanding her place in the schoolroom sun; every desk must converge toward her place at the front. The new teacher, however, is self-effacing, quietly observant, an unassuming subtle influence in the background.

So, also, are the attitudes and purposes of the two types of teachers contrasted. The artist is humble, searching, ever doubtful concerning the success of her concrete achievements. Respect for the unique personalities before her forbids the assumption of too much authority. The artist-teacher's standards are not rigid and absolute. Her principles are flexible, adaptable to the unique capacities of her children. The artisan-teacher, on the other hand, is assertive. She knows the conventional rules of what seems to her a set game. She has a preconceived scheme of inflexible standards to which all pupils must measure — so many arithmetic examples to be worked per minute.

The contrast ramifies through the content side of the curriculum. The artist understands the psychology of growth and also has a rich mastery of interrelationships,

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movements, fundamental ideas, in that broad sector of life with which she may be dealing. The mechanic knows the subject matter of her trade. She has memorized the content of the history book she teaches. She has underlined the respective paragraphs of the geography; she has her eyes on the answers to the arithmetic problems. But, lacking an interest in growth, she has missed the significance of the psychology of mental and emotional life.

Both teachers live in accordance with their peculiar sets of slogans or formulas. The artist's slogans, however, are growth, freedom, individuality, initiative; the artisan-teacher's are knowledge of set facts, skills, orderly quiet, the attainment of norms and standards. One is a guide, the other a taskmaster — a kind of section boss for the huge railroading system known as school.

It is but another step to say that the artist-teacher is a student — a student of both the child and society. She is a student of the child in the complete sense, a student of his creative capacities, his emotional adjustments, his social adaptations, his intelligence, and his capacity to learn. The true artist in the school is therefore a student of all aspects of child psychology.

But she cannot be an artist without at the same time being a real student of society and of its development. She is interested in the social needs of adult life. Her mind is alternately focused, first upon the growing child and then upon social life. She is as much interested in the end-point of a child's growth as she is in its current revelations.

The contrast reveals itself likewise with respect to technique. Throughout history every true artist in every art has been a master of technique. So the artist-teacher is a true master of the techniques of teach-

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ing. That means that she knows science too; she is in reality both scientist and artist. Her art has a scientific foundation, and her very science is an art in itself. She is constantly submitting the subjective inspirations of art to the objective evaluations of science, but she also supplements the nearsightedness and incompleteness of pigeonhole science with the full vision of artistic intuition.

As artist she knows when to abandon technique and to fall back on the more human method of "humbly and lovingly muddling along" with children. She may admit error and lack of knowledge, for she does not have to fill the rôle of Unquestioned Authority with the children.

The mechanic-teacher is the product of the system which she helps to perpetuate. She is a blind, helpless cog in the great machine of enforced mass education. She has no chance to be a person in her own right; duty, discipline, the requirements of authorities higher up, order her day — bar her from human contact with the children she is employed to instruct. It is no wonder that under such a régime the more independent souls desert the classroom, go into other activities in which they may find elbow-room for their initiative.

Not the least of the appeals of the new education is that it offers the same freedom, the same purposeful endeavor, and the same encouragement of responsible individuality, the same latitude for initiative and originality, to the teacher which it demands for the child. Here she may answer the call of the classroom in a real job which is her own; one in which she may grow personally as well as professionally; in which she may feel the satisfaction of planning, executing, participating, and have the assurance that her individual efforts will be recognized.

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We believe that the richest promise of the new education, however, lies exactly in the fact that public school teachers everywhere are in themselves capable of bringing about a similar revolution within their own respective classrooms. Thousands of teachers in public schools without more training could, within limits, reproduce the atmosphere of the new schools. The change requires not so much in the way of additional financial aid or years of training, as a fundamental modification in point of view.

V

Why is progressive education so inspiring? Are these new leaders merely hopeful enthusiasts? What is the magic of their message? It is a whisper of the promise of freedom to the sleeping genius in all of us — in teacher and pupil alike. It carries the assurance that mediocrity may be left behind; that the distinctive something lurking in every one may be used and improved — in teacher, parent, child, school director.

We may then criticize the new schools, and justly, for their lack of application of the conditions of scientific procedure. We may point out their planlessness, their failure to evaluate their results objectively. But none who have been touched by the stirring promise of the new education can deny that here is possibly something too great to be measured by the limited standards we now employ. As profitably measure the horizon with foot rules.

For the progressive schools of today, for the first time in history, are actually working out in practice something which Rousseau perceived and only vaguely described to his contemporaries; which Pestalozzi apprehended only in the personal love and goodness of his

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heart ; toward which Froebel strove through an obscure mysticism ; which Dewey partially phrased and could not entirely exemplify. In spite of the errors and gropings and mistakes of an imperfect methodology one fact stands supreme : The new education has reoriented educational thinking about its true center — the child. And all these other things are slowly being added unto it.

APPENDIX

WHAT TO READ¹

i

General Reading

THE descriptive literature of the new education is interesting and stimulating. There are already more than a dozen volumes to intrigue the casual reader. He might begin with Edward Yeomans's stirring essays contrasting the formal and the free in education: *Shackled Youth* (Little, Brown & Co., Boston; 1921). This book, or Eugene Randolph Smith's *Education Moves Ahead* (The Atlantic Monthly Press, Boston; 1924), will describe for him several of the new schools. Stanwood Cobb's *The New Leaven* (The John Day Company, New York; 1928) is one of the most recent surveys of the ideals of progressive education. Mary H. Lewis's *An Adventure with Children* (The Macmillan Company, New York; 1928) is an interesting description of the work of one school. A journalistic account of some of the new schools and the contrasting older practices may be found in Agnes de Lima's *Our Enemy the Child* (New Republic, Inc., New York; 1925).

Carleton Washburne, after short visits to some of the unusual schools of Europe, gave, in collaboration with Myron M. Stearns, a sympathetic, impressionistic account of them in *New Schools in the Old World* (The John Day Company, New York; 1926). *Better Schools*, by

¹ For the lay reader who wishes to acquaint himself with the general viewpoint of the new education the references listed in Section i, and those starred in succeeding sections, would be found most interesting. The student of education will find in Section ii a selected bibliography dealing with curriculum making in the new schools. Section iii offers suggestive readings dealing with the arts.

APPENDIX

these authors, has recently been published (The John Day Company, New York; May, 1928). Over ten years ago H. Caldwell Cook, an English schoolmaster, described the work of the Perse School of Cambridge, England, in *The Play Way* (Frederick A. Stokes Company, New York; 1917). H. G. Wells's *The Story of a Great Schoolmaster* (The Macmillan Company, New York; 1924) presents a portrait of another important English teacher, Sanderson of Oundle. *The Activity School*, by Adolphe Ferrière (The John Day Company, New York; 1928), is an English translation of a standard French work on the progressive education of Europe.

Somewhat older expositions are the well-known pioneers — *Schools of To-morrow*, by John and Evelyn Dewey (E. P. Dutton & Co., New York; 1915), and *New Schools for Old*, by Evelyn Dewey (E. P. Dutton & Co., New York; 1919); these books describe the work of some of the earlier "new" schools. John Dewey's *School and Society* (1899) and *The Child and the Curriculum* (1902) (The University of Chicago Press) first phrased the point of view of the new education.

The anonymous volume, *A Mother's Letters to a Schoolmaster* (Alfred A. Knopf, New York; 1923), is typical of parental protest against the average school and is well worth any one's reading.

Influential in furthering the new school movement were the stimulating educational essays: Abraham Flexner's *The Modern School* (General Education Board, 61 Broadway, New York; 1916), and Charles W. Eliot's *Changes Needed in American Secondary Education* (General Education Board, 61 Broadway, New York; 1916).

Readers desiring critical analyses of the contemporary educational scene should read Dewey's *Democracy and Education* (The Macmillan Company, New York; [328]

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1916); William H. Kilpatrick's *Education for a Changing Civilization* (The Macmillan Company, New York; 1926); Bertrand Russell's *Education and the Good Life* (Boni and Liveright, New York; 1926); Everett Dean Martin's *The Meaning of a Liberal Education* (W. W. Norton & Co., Inc., New York; 1926). Harold Rugg's *The American Mind and the Reconstruction of the School* (Harcourt, Brace & Co., New York; in preparation) offers a critical analysis of the exploitive and the creative mind in America and the current educational revolution.

A coherent account of the child-centered school movement is that given in the Twenty-Sixth Yearbook of the National Society for the Study of Education, *The Foundations and Technique of Curriculum-Making*, Part I: "Curriculum-Making: Past and Present" (Public School Publishing Company, Bloomington, Illinois; 1926), prepared by the society's committee under the direction of Harold Rugg.

"The Foundations of Curriculum-Making," Part II of this same yearbook, of interest to the serious student of education, marks the first attempt in American education to bring together and somewhat to reconcile the divergent philosophies concerning curriculum making in the schools.

For the history of any particular progressive school the catalogues and bulletins published by each school should be consulted.

The organ of the progressive education movement is an attractive and readable quarterly — *Progressive Education* (Progressive Education Association, Washington, D. C.). Since 1924 it has served as a clearing house for the ideals and practices of the newer schools. In Europe the same service is performed by the New Education Fellowship with headquarters in a number of

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countries. The *New Era*, "an international magazine of the new education," is one of its official organs. The English edition is edited by Beatrice Ensor (11, Tavistock Square, London, W. C. 1); the French edition is edited by Adolphe D. Ferrière and published in Geneva, Switzerland; and a German edition, by Elizabeth Rotten, is published in Berlin, Germany. Other editions are published in European and South American countries.

ii

Experiments in Curriculum Making

Parents and the casual reader who would like a glimpse of the actual activities of a day in the new school and examples of the work of the children may profitably read *Curriculum Making in an Elementary School*, by James S. Tippet and other members of the Lincoln School staff (Ginn & Co., Boston; 1927); the publications of the City and Country School; and the Francis W. Parker School *Year Book* and *Studies in Education*. These are marked with an asterisk in the longer list which follows.

Articles by Dewey, Kilpatrick, and Rugg (also marked with an asterisk in the subsequent list) will orient the lay reader concerning the theories of curriculum making.

A. THE MATERIALS AND ACTIVITIES OF THE CURRICULUM IN THE NEW SCHOOLS

*1. The City and Country School, 165 West Twelfth Street, New York.

PRATT, CAROLINE, and WRIGHT, LULA E. *Experimental Practice in the City and Country School*. E. P. Dutton & Co., New York; 1924.

A record of the activities of a group of seven-year-olds.

WHAT TO READ

STANTON, JESSIE, edited by PRATT, CAROLINE. *Before Books*. Greenberg, Publisher, Inc., New York; 1926.

An essay on pedagogy as a creative art by Miss Pratt and a record of the activities of a group of four-year-olds.

STOTT, LEILA V. *Adventuring with the Twelve Year Olds*. Greenberg, Publisher, Inc., New York; 1927.

An account of the experiences of a group of twelve-year-old children in the City and Country School during one year.

— *Record of Group Six*. Published by the school; 1921.

— *Eight Year Old Merchants*. Greenberg, Publisher, Inc., New York; 1928.

2. COLLINGS, ELLSWORTH. *An Experiment with a Project Curriculum*. The Macmillan Company, New York; 1923.

Report of an experiment in rural school curriculum making according to the project method.

- *3. COOK, H. CALDWELL. *The Play Way*. Frederick A. Stokes Company, New York; 1917.

One of the earliest accounts of a curriculum based on children's natural interests.

- *4. DEWEY, JOHN and EVELYN. *Schools of To-morrow*. E. P. Dutton & Co., New York; 1915.

Describing the work of a number of progressive schools which tried to adapt the curriculum to the interests and abilities of children.

5. Ethical Culture School, Central Park West and Sixty-Third Street, New York.

GOODLANDER, MABEL. "The First Year of the Branch School." *School and Home*; May, 1925. (Quarterly journal for parents published by the school.)

Curriculum experiments based on children's activities.

Children's Primary School Book. The school; 1925.

- *6. The Francis W. Parker School, 330 Webster Avenue, Chicago.

Year Book:

Vol. I. *The Social Motive in School Work*; 1912.

Vol. II. *The Morning Exercise as a Socializing Influence*; 1913.

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- Vol. III. *Expression as a Means of Training Motive*; 1914.
- Vol. IV. *Education Through Concrete Experience*; 1915.
- Vol. V. *The Course in Science*; 1918.

Studies in Education:

- Vol. VI. *The Individual and the Curriculum: Experiments in Adaptation*; 1920.
- Vol. VII. *Social Science Series. The Course in History*; 1923.
- Vol. VIII. *Creative Effort*; 1925.

Eight volumes (approximately 175 pages each) describing the activities and materials of the Francis W. Parker School curriculum from the first grade through the high school. The educational principles underlying the work and aims of the Francis W. Parker School are discussed.

For an outline of the present curriculum see the pamphlet, *The Curriculum of The Francis W. Parker School* (1926). This and the volumes listed above may be obtained from the school.

- 7. HAMÄIDE, AMELIE (translated by JEAN LEE HUNT). *The DeCroly Class*. E. P. Dutton & Co., New York; 1924.

Describing the history of the DeCroly experiment, the point of view and methodology involved.

- 8. *Horace Mann Studies in Elementary Education*. Bureau of Publications, Teachers College, Columbia University; 1922. Also to be found in *Teachers College Record*, March and May, 1919; September, 1920; January, March, and May, 1921.

- 9. IRWIN, ELIZABETH, and MARKS, LOUIS A. *Fitting the School to the Child*. The Macmillan Company, New York; 1924.

"The story of an experiment in so much of individualization as the machinery of public schooling permits."

- *10. The Lincoln School of Teachers College, 425 West 123d Street, New York.

Publications relating to curriculum making:

- TIPPETT, JAMES S., and Others. *Curriculum Making in an Elementary School*. Ginn & Co., Boston; 1927.

The most complete account now available of curriculum making in a new school. See particularly Chapter III, "Criteria for Selecting Units of Work"; and Chapters V and VI, "Detailed Descriptions of Units of Work" and "Lists of Other Units for Each Grade."

This shows a curriculum in the making around "large and meaningful units of work."

WHAT TO READ

KEELOR, KATHERINE L. *Curriculum Studies in the Second Grade*. Bureau of Publications, Teachers College, Columbia University; 1925.

The development of a second-grade curriculum based on children's needs and interests described in detail. Particularly interesting for the way in which the unit, "making a play city," was developed.

CURTIS, NELL C. *Boats*. Rand McNally & Co., Chicago; 1927.

This describes a unit of work based on children's interests in boats.

See also for early reading material based on centers of interest:

TIPPETT, JAMES S. *I Live in a City*. Harper & Brothers, New York; 1927.

— *The Singing Farmer*. World Book Company, Yonkers-on-Hudson, New York; 1927.

WRIGHT, LULA E. *The Magic Boat*. Ginn & Co., Boston; 1927.

ZIRBES, LAURA. *Beginning Reading with the Farm Book*. The Lincoln School of Teachers College, Columbia University; 1925.

— *The Story of Milk*. Keystone Consolidated Publishing Company, Philadelphia; 1926.

A first reader supplying informational reading material for a unit of work centering around the milk supply of a city.

11. MERIAM, J. L. *Child Life and the Curriculum*. World Book Company, Yonkers-on-Hudson, New York; 1920.

The work of Meriam in the University of Missouri Elementary School furnished the practical basis for the theory of curriculum making advanced in this book.

12. Milwaukee State Normal Training School Curriculum Series, published by the school, Milwaukee, Wisconsin:

GREEN, ETHEL M. *Creative Activities in the Second Grade*; 1926.

MALONEY, JOSEPHINE, and MAJOR, C. *Creative Activities in the Eighth Grade*; 1926.

HUGHES, LOLA. *Creative Activities in the First Grade*; 1926.

MICHAELS, ETTA. *Social Science Interests for the First Grade*; 1925.

These and other publications of this school describe experiments in curriculum enrichment and revision.

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13. PARKHURST, HELEN. *Education on the Dalton Plan*. E. P. Dutton & Co., New York; 1922.

An administrative scheme aiming at the individualization of instruction. It does not provide, however, for the remaking of curriculum materials, rather reassigning the topics of the formal subject curriculum.

14. South Philadelphia High School for Girls. *Educating for Responsibility*. The Macmillan Company, New York; 1926.

The Dalton plan as it worked out in this school.

15. FOWLER, B. P. *Educative Enterprises in School and Classroom*. The Tower Hill School Association, Wilmington, Delaware; 1925.

A bulletin describing some of the enterprises initiated by pupils in the Tower Hill School.

16. University Elementary School, University of Chicago.

For the theory and practices of the Chicago Institute under Francis W. Parker see the files of *The Course of Study* (1900-1902), changed a year later to *Elementary School Teacher and Course of Study*. Colonel Parker's death in the second year of his work in the Chicago Institute gave the leadership to Dr. John Dewey. The magazine, *Elementary School Teacher*, from November, 1902, to 1904, when Dewey removed to Columbia University, carried expositions of the theories and practices of the School of Education and its laboratory school while they were under his directorship.

B. THE GENERAL THEORY OF THE ACTIVITY CURRICULUM

17. BONSER, F. G. *The Elementary School Curriculum*. The Macmillan Company, New York; 1920.

The principles of curriculum making in terms of purposeful life activities.

- *18. DEWEY, JOHN. *Progressive Education and the Science of Education*. Progressive Education Association, Washington, D. C.; March 8, 1928.

A reprint of an address made before the eighth annual conference of the Progressive Education Association. The place of intellectual guidance in practice of the new school.

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19. HARTMAN, GERTRUDE. *The Child and His School*. E. P. Dutton & Co., New York; 1922.

A collection of points of view representing the aims of progressive education.

20. HOCKETT, JOHN A. "The Literature of Curriculum-Making: A Selected and Annotated Bibliography." *The Twenty-Sixth Yearbook of the National Society for the Study of Education, The Foundations and Technique of Curriculum-Making: Part I, "Curriculum-Making Past and Present,"* pages 449-475. Public School Publishing Company, Bloomington, Illinois; 1926.

- *21. *The Twenty-Sixth Yearbook of the National Society for the Study of Education, The Foundations and Technique of Curriculum-Making: Part I, "Curriculum-Making: Past and Present."* Public School Publishing Company, Bloomington, Illinois; 1926.

"Part I attempts a description and critical synthesis of curriculum-making past and present." See especially Chapter V, "Curriculum-Making in Laboratory Schools"; Section IV, "Curriculum-Making in Private Laboratory Schools"; and Chapter XXX, "A Critical Appraisal of Current Methods of Curriculum-Making."

- *22. — Part II, "The Foundations of Curriculum-Making." Public School Publishing Company, Bloomington, Illinois; 1927.

"A statement of foundational principles for curriculum reconstruction." Here we have in one volume the viewpoint regarding curriculum reconstruction of twelve outstanding leaders of modern educational thought — Bagley, Bobbitt, Bonser, Charters, Counts, Courtis, Horn, Judd, Kelly, Kilpatrick, Rugg, and Works.

23. CLAPP, ELISE RIPLEY. "The Subject Matters in Experimental Education." *Progressive Education*, pages 370-375; October-November-December, 1926.

The place of subject matter in the curriculum of the Junior School of Rosemary Hall. This article presents a thoughtful and suggestive analysis of the subject.

24. GATES, ARTHUR I. "Systematic *vs.* Opportunistic Teaching." *Teachers College Record*, Vol. 23, pages 679-700; April, 1926.

A report of an experiment comparing systematic subject instruction and opportunistic teaching based on children's interests and activities.

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25. KILPATRICK, BAGLEY, BONSER, HOSIC, and HATCH. "Symposium on the Project Method: Dangers and Difficulties of the Project Method." *Teachers College Record*, Vol. 22, pages 283-320; September, 1921.

A good analysis of the project method from various viewpoints.

- *26. KILPATRICK, WILLIAM H. "How Shall We Select the Subject Matter of the Elementary School Curriculum?" *Journal of Educational Method*, Vol. IV, No. 1, pages 3-10; September, 1924.

See also the series of articles on "Subject Matter and the Educative Process" in the *Journal of Educational Method* for November, 1922, and February, April, and May, 1923.

— "The Project Method." *Teachers College Record*, Vol. 19, pages 319-335; September, 1918.

— "Theories Underlying the Project." *Teachers College Record*, Vol. 20, pages 99-106; March, 1918.

27. REEDER, EDWIN H. "What are Life Situations?" *Teachers College Record*, pages 409-416; February, 1928.

A discussion of the concept, "real-life situation."

- *28. RUGG, HAROLD, and HOCKETT, JOHN A. *Objective Studies in Map Location*. Social Science Monograph No. 1. The Lincoln School of Teachers College, Columbia University; 1925.

A fundamental viewpoint concerning the selection and use of subject matter is phrased in this pamphlet.

- *29. RUGG, HAROLD. "The Problems of Contemporary Life as a Basis for Curriculum Making." Twenty-Second Yearbook of the National Society for the Study of Education: Part II, "The Social Studies in the Elementary and Secondary School," Chapter XV. Public School Publishing Company, Bloomington, Illinois; 1923.

Using the insight of frontier thinkers as the basis for determining the crucial problems of contemporary life which are to form the core of the social studies curriculum.

— "A Preface to the Reconstruction of the American School Curriculum." *Teachers College Record*, Vol. 27, No. 7; March, 1926.

The development of understanding of the complex problems of modern civilization should be the aim of the American school curriculum. Reorganization of the content of the curriculum as well as a reconstruction of the entire organization of the present school curriculum is imperative.

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The Creative Arts

The literature of the creative arts in the new schools is fascinating reading. The following selections offer the essential viewpoint of their use in the progressive school.

Jo Pennington explains, in *The Importance of Being Rhythmic*, the essential elements of the Dalcroze system, which are elaborated in greater detail by the master himself in his *Rhythm, Music and Education*. Ruth Doing's article, "Rhythmics," in the *Progressive Education* quarterly for January, 1927, will be found of interest.

Those desiring a glimpse of creative music in the new schools could do no better than to read Mrs. Coleman's *Creative Music for Children*, her *Creative Music in the Home*, and the issue of *Progressive Education* for January, 1927.

Art in the new schools is ably sponsored by the illuminating writings of artist-teachers such as Mrs. Florence Cane of the Walden School, Mr. Peppino Mangravite in his work at the Washington Montessori School and at the Potomac Park School of Washington, and Franz Cizek in his wonder-working studio in Vienna. The *Progressive Education* quarterly of April-May-June, 1926, stands out as the first collection of writings of artist-teachers and of the works of children in the graphic and plastic arts.

The *Journal of the Barnes Foundation*, and the new magazine, *Creative Art*, will help to orient the interested reader concerning the aims of modern art and modern art institutions.

Mearns and his *Creative Youth* are best known in the field of creative writing. Again *Progressive Education* comes to the rescue with a whole issue devoted to "Creative Expression through Literature" (January-Febru-

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ary-March, 1928). The publications of some progressive schools, such as the City and Country School, the Francis W. Parker School, and the Lincoln School of Teachers College, are interspersed with the products of vigorous, youthful pens. It is also suggested that the reader look into *Saplings*; into Mabel Mountsier's collection, *Singing Youth*; and into the foreword of Lucy Sprague Mitchell's *Here and Now Story Book*.

Creative dramatics so far lacks a single outstanding spokesman, although a number of progressive teachers have utilized its integrating possibilities in various ways. Miss Stott of the City and Country School has something to offer in this respect in her *Adventuring with the Twelve Year Olds*. The Francis W. Parker School *Year Book* and *Studies in Education*, especially John Merrill's article in the *Year Book*, Vol. III, should not be overlooked. The January-February-March, 1928, issue of *Progressive Education* describes some interesting experiments with dramatic material.

All the foregoing suggestions are marked with asterisks in the lists which follow.

A. BOOKS AND ARTICLES ON RHYTHM IN ART AND EDUCATION

(a) Rhythm and Bodily Education

I. The Dalcroze system of eurhythmics:

- *DALCROZE, ÉMILE JAQUES-. *Rhythm, Music and Education*. G. P. Putnam's Sons, New York; 1921.

A complete account by the originator of the development of the Dalcroze system of eurhythmics, a plan by which music is taught through the development of bodily rhythm.

- *PENNINGTON, JO. *The Importance of Being Rhythmic*. G. P. Putnam's Sons, New York; 1925.

A brief and clear exposition of the theories of Jaques-Dalcroze. Illustrated. Gives list of private and special schools in the United States where Dalcroze eurhythmics is taught.

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*The Francis W. Parker School *Studies in Education*, Vol. VI, pages 141-150. The Francis W. Parker School, 330 Webster Avenue, Chicago; 1920.

The aims and results of the "corporal study of musical rhythm" in the Francis W. Parker School.

— Vol. VIII, pages 47-49 and 51-56. "Creative Effort — Motor Mental Rhythmics as a Preparation" and "Creative Effort in Dalcroze Eurhythmics."

- *2. COLEMAN, SATIS N. *Creative Music for Children*, Chapter V, "The Development of the Rhythmic Sense," pages 82-98. G. P. Putnam's Sons, New York; 1922.

"The foundation of music is rhythm," says Mrs. Coleman, and explains why she has incorporated dancing as a part of her system of music instruction.

- *3. DOING, RUTH. "Rhythmics." *Progressive Education*, pages 24-27; January, 1927.

A short account of Miss Doing's methods of developing rhythmic ability in children. See also the City and Country School publications for sections entitled "Rhythms."

4. MARSH, AGNES and LUCILLE. *The Dance in Education*. A. S. Barnes & Co., New York; 1928.

A system of dancing which correlates the art of the dance with painting, sculpture, and music.

(b) Other Studies of Rhythm in Science and Psychology

5. FLATTELY, F. W. "Rhythm in Nature." *Smithsonian Reports*, pages 389-397. Smithsonian Institution, Washington, D. C.; 1920.

Mr. Flattely is Senior Assistant in Zoölogy at the University of Aberdeen. In this article he points out a number of examples of rhythmic phenomena in the natural world in support of the thesis that "life in its main aspects is essentially a rhythmic phenomenon."

6. FREEMAN, FRANK N., and DOUGHERTY, Mary L. *How to Teach Handwriting*. Houghton Mifflin Company, New York; 1923.

The part which rhythm plays in learning to write — pages 15-16, and 33.

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7. JUDD, CHARLES H. *Psychology of Secondary Education*. Ginn & Co., Boston; 1927.

Appreciation of rhythm, page 218; primitive music and rhythm, page 257; rhythm in speech, page 181.

8. MORRIS, A. R. *The Orchestration of the Metrical Line*. Richard G. Badger, Boston; 1925.

An analytical study of rhythmical form. Technical account of rhythm as a feature of literary form in line, lyric, blank verse, free verse, and prose.

9. REAM, M. J. "The Tapping Test: A Measure of Motility." *Psychological Monographs*, Vol. 31, No. 140, pages 293-319. Psychological Review Company, Princeton, New Jersey; 1922.

Rhythm in relation to muscular coördination.

10. REICHARD, G. A. "The Complexity of Rhythm in Decorative Art." *The American Anthropologist*, Vol. 24, pages 183-208; 1922.

Rhythmic features of design in decorative art.

11. SEARS, CHARLES H. "Studies in Rhythm." *Clark University Studies in Psychology*. Clark University, Worcester, Massachusetts; 1902.

Two studies of the psychology of rhythm.

12. A complete bibliography of studies in rhythm has been compiled by C. A. RUCHMICH and is published in the *American Journal of Psychology*, Vol. 24, 1913; Vol. 26, 1915; Vol. 29, 1918.

B. BOOKS AND ARTICLES RELATING TO MUSIC

(a) The Teaching of Music, and Systems of Music Teaching in the New Schools

- *1. DALCROZE, ÉMILE JAQUES-. *Rhythm, Music and Education*. G. P. Putnam's Sons, New York; 1921.

See Chapter II, "The Reform of Music Teaching in the Schools"; Chapter V, "Music and the Child"; and Chapter VIII, "Music, Joy and the School."

2. CHUBB, PERCIVAL, and Others. *Festivals and Plays in School and Elsewhere*. Harper & Brothers, New York; 1912.

The integration of music in the preparation of school festivals and plays excellently brought out.

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- *3. COLEMAN, SATIS N. *Creative Music for Children*. G. P. Putnam's Sons, New York; 1922. Illustrated.

The history and development of music in all its phases, the making and playing of primitive musical instruments, rhythmic dancing and games, singing, making musical melodies and setting them to original verses, the integration of music with all the arts.

- *4. — "Master Book III, Creative Music in the Home," Vol. III of *The Master Library*. Lewis E. Myers & Co., Valparaiso, Indiana; 1927. Illustrated.

Music stories of primitive instruments, how to make instruments, how to play them, and many tunes to play.

- *5. — *Creative Music for Schools*:

"The Beginnings of Music: The Making and Use of Instruments for Rhythm" (Experimental Edition); 1925.

"First Steps in Playing and Composing" (Experimental Edition); 1926.

"The Marimba Book" (Experimental Edition); 1926.

Published by the Lincoln School of Teachers College, Columbia University. Paper covers. Illustrated.

These pamphlets have been issued from time to time by Mrs. Coleman for the children's use in her experimental work with creative music in the Lincoln School. They are for use in the third to the sixth grades.

- *6. — *Bells*. Rand McNally & Co., Chicago; 1928.

The complete story of bells from the days of the primitives to the present time. Their possibilities for creative music.

- *7. The Francis W. Parker School, 330 Webster Avenue, Chicago.

The following descriptions of the work in music being carried on in the school:

Year Book:

Canfield, Julia. "Original Composition." Vol. I, pages 86-96.

Goodrich, Helen. "Music in the School Community." Vol. I, pages 77-86.

Kinney, Charles M. "Work with Children Backward in Music." Vol. I, pages 93-96.

Studies in Education:

Clements, Katherine. "Music Moods in Pastel and Charcoal." Vol. VI, pages 132-140.

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Cornish, Luella. "Creative Effort in Melody — the Younger Children." Vol. VIII, pages 78-81.

Goodrich, Helen. "Creative Effort in Melody." Vol. VIII, pages 57-77.

8. PRATT, CAROLINE, and WRIGHT, LULA E. *Experimental Practice in the City and Country School*. E. P. Dutton & Co., New York; 1924.

Tells of the musical activities of a group of seven-year-olds. See also accounts of music activities in *Before Books* and *Adventuring with the Twelve Year Olds*.

- *9. *Progressive Education*, published by the Progressive Education Association, Washington, D. C. January-February-March, 1927, number, "Creative Expression through Music."

This number is devoted to music teaching in the progressive schools.

10. *New Era*, 11, Tavistock Square, London, W. C. 1. January, 1927, number, "New Ways in Music Teaching."

See especially article by M. M. McKenzie, "Musical Design," in the *New Era* for April, 1926.

11. SEYMOUR, HARRIET A. *How to Think Music*. E. C. Schirmer Music Company, Boston; 1910.

A system of music appreciation based upon listening "creatively."

12. — *The Philosophy of Music*. Harper & Brothers, New York; 1920.

13. SURETTE, THOMAS WHITNEY. *Music and Life*. Houghton Mifflin Company, Boston; 1917.

(b) The Psychology of Music

14. DISERENS, CHARLES M. *The Influence of Music on Behavior*. Princeton University Press; 1926.

Chapters on the reactions of animals to music, music in myth, music in magic, the influence of music on the sick, the influence of music on work, experimentation to determine the influence of music on various activities.

15. JUDD, CHARLES H. *The Psychology of Social Institutions*, Chapter XI, "The Art of Music," pages 218-239. The Macmillan Company, New York; 1926.

The historical development of music as a form of social wealth.

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16. SCHOEN, MAX (editor). *The Effects of Music*. Harcourt, Brace & Co., New York; 1927.

A series of essays describing studies of investigations into various aspects of musical experience.

17. SEASHORE, CARL E. *The Psychology of Musical Talent*. Silver, Burdett & Co., New York; 1919.

Measures of musical talent described in their application to the discovery of musical ability. See also psychological monographs, edited by C. E. Seashore, and published from time to time by the University of Iowa as *Studies in Psychology*.

18. Music Committee of the Child Study Association of America. *Music for Children*. Child Study Association of America, 54 East Seventy-Fourth Street, New York; 1926.

A selected list of music books, piano rolls, and phonograph records for young children and for older boys and girls.

C. BOOKS AND ARTICLES RELATING TO ART

(a) Art in the New Schools

- *1. CANE, FLORENCE. "How Children Learn to Paint." *The Arts*; August, 1924.

Tells of the work in art at the Walden School.

— "Painting as a Channel for the Subjective Life." *Survey*, Vol. 56, pages 316-318; June, 1926.

Also other articles in same issue.

— "Art in the Life of the Child." *Progressive Education*, pages 150-162; April-May-June, 1926.

- *2. CIZEK, FRANZ. *The Child as Artist*. Cizek Exhibit, Greenwich, Connecticut; 1920.

Leaflet explaining the ideas of Cizek concerning art expression of the child.

— "The Child as Artist." *Independent*, Vol. 113, pages 541-544; December 20, 1924.

Also the following articles about Cizek's principles:

WILSON, F. *A Class at Professor Cizek's*. Cizek Exhibit, Greenwich, Connecticut; 1920.

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MACDOUGAL, A. R. "Developing Artists through the Imagination." *Arts and Decoration*, Vol. 24; pages 46-47; January, 1926.

BENNETT, C. A. "A New Philosophy Applied — Cizek." *Industrial Education Magazine*, Vol. 26, pages 347-348; June, 1925.

HOLLISTER, A. B. "Franz Cizek's Contribution to the Teaching of Art." *Progressive Education*, page 263; July-August-September, 1926.

MUNRO, THOMAS. "Franz Cizek and the Free Expression Method." *Journal of the Barnes Foundation*, Vol. I, page 3; October, 1925.

A critical evaluation of Cizek's method.

*DEWEY, JOHN. "Individuality and Experience." *Journal of the Barnes Foundation*, Vol. II, No. I; January, 1926.

An answer to the preceding article of Munro's. Takes issue with some of the proponents of extreme freedom in art education and also general education.

- *3. The Francis W. Parker School, 330 Webster Avenue, Chicago. The following volumes contain articles on art instruction in the Francis W. Parker School:

Studies in Education:

"Creative Effort." Vol. VIII, pages 95-144; 1925.

"The Individual and the Curriculum." Vol. VI, pages 116-141; 1920.

Year Book:

"Expression as a Means of Training Motive." Vol. III, pages 136-148, and 166-188.

(b) Magazines Dealing with Art in the School

4. *Progressive Education* quarterly (published by the Progressive Education Association, Washington, D. C.), April-May-June, 1926, number devoted to art as it is being taught in a number of the progressive schools. Other numbers containing articles on art in the new schools are July, 1924, and July, 1926.
5. *New Era* (11, Tavistock Square, London, W. C. 1) devotes the July, 1922, number to new methods of art education. The issues of April, 1923; October, 1923; and April, 1926, contain articles on art instruction in the European schools. Short articles on the Cizek method are in the July, 1922, and October, 1923, issues.

WHAT TO READ

- *6. *Creative Arts Magazine*. (Lee Simonson, editor.) Published by Albert and Charles Boni, New York.
- *7. *Journal of the Barnes Foundation*, Vol. I; 1925. The Barnes Foundation Press, Merion, Pennsylvania.

Published intermittently. A stirring point of view toward art and art expression is advanced in this journal. Every teacher should be familiar with it.

D. CREATIVE WRITING AND LITERATURE

(a) Creative Writing in the New Schools

- *1. City and Country School publications containing references to children's creative writings:

PRATT, CAROLINE, and WRIGHT, LULA E. *Experimental Practice in the City and Country School*. E. P. Dutton & Co., New York; 1924.

See index for all references to writing and language.

STANTON, JESSIE, edited by PRATT, CAROLINE. *Before Books*, pages 304-336. Greenberg, Publisher, Inc., New York; 1926.

Original stories dictated to teacher by four-year-old children.

STOTT, LEILA V. *Record of Group Six*. "Language Work from October to January," pages 55-56. The City and Country School, 165 West Twelfth Street, New York; 1921.

— *Adventuring with the Twelve Year Olds*, Chapters IV, V, VI, and pages 185-188. Greenberg, Publisher, Inc., New York; 1927.

History stories written by pupils.

- 2. COOK, H. CALDWELL. *The Play Way*. Frederick A. Stokes Company, New York; 1917.

See Chapter IV, "Littleman Lectures"; Chapter V, "Ilonds and Chapbooks"; Chapter VIII, "Miming and the Ballads." Also the Perse Playbooks which contain writings by the children of the Perse School, especially Vol. VI.

- 3. EATON, ANNE T. "The Lincoln School Library." *Teachers College Record*, Vol. 24, No. 1; January, 1923. Reprinted by the Lincoln School of Teachers College, Columbia University.

Also the handbook, *The Library of the Lincoln School of Teachers College*. Bureau of Publications, Teachers College, Columbia University; 1927. Prepared by the eleventh grade, describing how to use the library for the benefit of a lower grade.

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- *4. The Francis W. Parker School, 330 Webster Avenue, Chicago.

Year Book:

"Preparation of an Exercise on the Age of Elizabeth." Vol. II, pages 49-77.

"Writing Discussed in a Teachers' Meeting." Vol. III, pages 122-135.

"Points of Contact of English with School Activities." Vol. IV, pages 184-187.

Studies in Education:

"Creative Effort in Writing." Vol. VIII, pages 7-74.

Samples of creative writing by children.

- *5. MEARNS, HUGHES. *Creative Youth*. Doubleday, Doran & Co., Inc., Garden City, New York; 1925.

The classic in this field. The first hundred pages describe the school environment for creative writing. The remainder of the book is a collection of verse by Lincoln School children from 1920 to 1925.

6. ——— *Lincoln Verse, Story and Essay*. The Lincoln School of Teachers College, Columbia University; 1923.

Selections from the first three volumes of *Lincoln Lore*, the high school magazine published by the pupils. A foreword by Hughes Mearns.

——— "The Creative Spirit and Its Significance for Education." *Progressive Education*, pages 97-103; April-May-June, 1926.

——— "Childhood's Literature." *Progressive Education*, pages 3-9; January-February-March, 1928.

- *7. MITCHELL, LUCY SPRAGUE. *The Here and Now Story Book*. E. P. Dutton & Co., New York; 1921.

The preface to this book offers a unique discussion of the art forms of children's language.

- *8. MOUNTSIER, MABEL. *Singing Youth*. Harper & Brothers, New York; 1927.

An anthology, collected and edited by Miss Mountsier, of poems by children.

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9. MOUNTSIER, MABEL. "Creative English." *Progressive Education*, pages 209-212; July-August-September, 1927.

A discussion of creative poetry by children. See also the January-February-March, 1928, issue of the same magazine for other articles by Miss Mountsier.

- *10. *Progressive Education*. "Creative Expression through Literature," January-February-March, 1928, issue.

Contains articles by Mearns, Correthers, Mitchell, Mountsier, and others.

- *11. ROBINSON, MAURICE R. (editor). *Saplings*. Scholastic Publishing Company, Pittsburgh; First Series, 1926; Second Series, 1927.

"Verse, short stories, and essays selected from manuscripts written by high school students in competition for the scholastic awards, including the Witter Bynner Scholastic Poetry Prize, conducted by *The Scholastic*, a national high school magazine."

12. ZACHRY, CAROLINE B. *Illustrations of English Work in the Junior High School of The Lincoln School*. The Lincoln School of Teachers College, Columbia University; 1925.

Creative writing in grades seven to nine explained and illustrated.

(b) Points of View about Writing

13. AUSLANDER, JOSEPH, and HILL, FRANK E. *The Winged Horse*. Doubleday, Doran & Co., Inc., Garden City, New York; 1927.
English literary history with an imaginative spirit.

14. BOURNE, RANDOLPH. *History of a Literary Radical*. Viking Press, Inc., New York; 1920.

A collection of essays. *History of a Literary Radical* gives the reaction of a creative person toward the dead thing known as English teaching in the schools.

15. ELLIS, HAVELOCK. *The Dance of Life*. Chapter IV, "The Art of Writing," pages 141-191. Houghton Mifflin Company, Boston; 1923.

16. ERSKINE, JOHN. "Teaching Literature." *The Bookman*; September, 1922.

17. LOWELL, AMY. Preface to Hilda Conkling's poems, *Poems by a Little Girl*. Frederick A. Stokes Company, New York; 1920.

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- *18. PIAGET, JEAN. *The Language and Thought of the Child*. Harcourt, Brace & Co., New York; 1926.

Records of the actual language of young children over periods of time and an analysis of his findings by the author.

19. WILKINSON, MARGUERITE. *The Way of the Makers*. The Macmillan Company, New York; 1925.

First-hand accounts of the craftsmanship of great poets.

E. READINGS RELATING TO DRAMATICS

(a) Dramatics in the New Schools

1. COLLINGS, ELLSWORTH. *An Experiment with a Project Curriculum*, pages 124-128, 135-148, 154-177. The Macmillan Company, New York; 1925.

Dramatic expression through literature.

- *2. The Francis W. Parker School, 330 Webster Avenue, Chicago.

Year Book:

MERRILL, JOHN. "Value and Use of Dramatic Instinct in Education of the Young." Vol. III, pages 50-120; 1914.

It would be hard to find a better discussion of the educative possibilities of dramatics.

See also:

Vol. I, pages 54-66, 67-73; 1912.

Vol. II, pages 28-38; 1913.

Studies in Education:

Vol. VIII, pages 82-94, 146-160; 1925.

- *3. *Some Uses of School Assemblies*. The Lincoln School of Teachers College, Columbia University; 1922.

Giving a Valentine Play, pages 24-28; A Columbus Play, page 30.

4. Milwaukee State Normal Training School, Milwaukee, Wisconsin.

Creative Activities in the First Grade; 1926.

Creative Activities in the Second Grade; 1926.

Building a theater as an activity of the second grade.

Creative Activities in the Eighth Grade; 1926.

Giving a Christmas play.

All published by the school.

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5. PRATT, CAROLINE, and WRIGHT, LULA E. *Experimental Practice in City and Country School*, pages 131-137; 146-147; 147-149; 190-201; 213-214. E. P. Dutton & Co., New York; 1924.

Dramatizations by seven-year-old children. See also "Dramatic Play."

*6. *Progressive Education*:

DYKEMA, PETER W. "The Place of the Festival in Modern Life," pages 32-35; January-February-March, 1927.

ERICSON, HELEN. "Influences in the Cultivation of Art Appreciation," pages 179-183; April-May-June, 1926.

GOODRICH, HELEN. "The Creative Aspect of a May Day Festival," pages 35-39; January-February-March, 1927.

*CORRETHERS, L. YOUNG, and Others. "Adventures with Puppets," pages 9-19; January-February-March, 1928.

A selected bibliography on puppets follows this article.

TEACHERS OF SHADY HILL SCHOOL. "Acting Things Out," pages 28-32; January-February-March, 1928.

7. STANTON, JESSIE, edited by PRATT, CAROLINE. *Before Books*. Greenberg, Publisher, Inc., New York; 1926.

Dramatic play of four-year-olds in connection with materials indoors and outdoors.

- *8. STOTT, LEILA V. *Adventuring with the Twelve Year Olds*. Greenberg, Publisher, Inc., New York; 1927.

Chapter XI, "Dramatics," gives in detail the writing and giving of a play about miners. Very suggestive.

9. ZACHRY, CAROLINE B. *English in the Junior High School*. The Lincoln School of Teachers College, Columbia University; 1925.

Historical dramatization described and illustrated.

(b) A Few Selected Magazine Articles on Dramatics

10. BAKER, G. P. "A Nation Learning to Play." *World's Work*, pages 120-301; September, 1909.

11. FLANAGAN, HALLIE. "Red Theater." *The Saturday Review of Literature*; May 5, 1928.

The post-revolutionary theater in Russia.

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12. MERRILL, JOHN. "The Drama and the School." *Drama*; November, 1919.
13. MOSES, M. J. "Let's Dramatize for Children." *Theater Arts Monthly*, Vol. 8, pages 831-835; December, 1924.
14. RAINE, J. W. "Educational Dramatics." *Quarterly Journal of Speech Education*, Vol. 12, pages 208-210; June, 1926.

The place of drama in school is not for professional reasons but for joy.
15. ROBINSON, E. S. "The Compensatory Function of Make Believe Play." *Psychological Review*; November, 1920.
16. STRATTON, CLARENCE. "Value of High School Dramatics." *The Theater*; October-November-December, 1924.
17. STINCHCOMB, H. "Art Education and Dramatic Expression through Children's Plays." *Playground*, Vol. 19, page 159; June, 1925.

iv

A Few References on Equipment, Materials, and Records

A. EQUIPMENT AND MATERIALS

1. BONSER, F. G., and MOSSMAN, LOIS C. *Industrial Arts for Elementary Schools*. The Macmillan Company, New York; 1923.
2. Bureau of Educational Experiments, 144 West Thirteenth Street, New York. Bulletin 1, *Playthings*, and Bulletin 8, *A Catalogue of Play Equipment*; 1924.
3. DUNN, FANNIE WYCHE. *Educative Equipment for Rural Schools*. Bureau of Publications, Teachers College, Columbia University; 1921.

A bulletin classified on project and study basis.
4. GARRISON, CHARLOTTE G. *Permanent Play Materials for Young Children*. Charles Scribner's Sons, New York; 1926.

Excellent source for materials suitable for kindergarten and first-grade children.

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5. GLENN, E. R., FINLEY, C. W., and CALDWELL, OTIS. *A Description of the Science Laboratories of the Lincoln School*. The Lincoln School of Teachers College, Columbia University; 1925.
6. GREENE, AMY BLANCHE, and GOULD, FREDERIC A. *Handbook-Bibliography on Foreign Language Groups*. Missionary Education Movement (Friendship Press), 150 Fifth Avenue, New York; 1925.
7. HARTMAN, GERTRUDE. *The Child and His School*. E. P. Dutton & Co., New York; 1922.

Excellent classification of books on content materials, social studies, etc.

— *Home and Community Life*. E. P. Dutton & Co., New York; 1923.

8. HILL, PATTY (editor), BURKE, AGNES, and Others. *A Conduct Curriculum for the Kindergarten and Primary Grades*. Charles Scribner's Sons, New York; 1923.

Lists equipment suitable for various activities of children.

9. Industrial Arts Coöperative Service, 519 West 121st Street, New York.

Membership \$3.00 per year. Gives helpful service to teachers collecting material. Furnishes pamphlets and bibliographies of references for units of work, exhibits, etc.

10. *International Guide to Material Descriptive of Many Lands and Peoples*. League of Nations Non-Partisan Association, 6 East Thirty-Ninth Street, New York; 1926.

- *11. KNOX, ROSE B. *School Activities and Equipment*. Houghton Mifflin Company, Boston; 1927. Illustrated.

The most complete collection of information concerning sources of materials for school activities: scientific, social, constructive, English and reading, artistic and recreational; also materials for library, museum, exhibit, and general school use. A valuable appendix of addresses, lists, and sources.

12. LEONARD, MINETTA S. *Best Toys for Children and Their Selection*. Prepared for the Wisconsin Kindergarten Association, 2230 Van Hise Avenue, Madison, Wisconsin; 1925.

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- *13. LEWIS, MARY H. *An Adventure with Children*. The Macmillan Company, New York; 1928.

Popular and interesting account of how some children with their teachers built and equipped a school.

- *14. MATHIAS, MARGARET. *The Beginnings of Art in the Public School*. Charles Scribner's Sons, New York; 1924.

Good for suggested art materials.

- *15. MEISTER, MORRIS. *The Educational Value of Scientific Toys* (Ph. D. Thesis). Bureau of Publications, Teachers College, Columbia University; 1923.

Science materials and equipment for educative play.

16. MOORE, ANNIE. *The Primary School*, Chapter I and Appendix. Houghton Mifflin Company, Boston; 1925.

17. PLIMPTON, EDNA. *Your Workshop*. The Macmillan Company, New York; 1928.

Tools and materials of the educative workshop.

- *18. "The Environment for Creative Education," April-May-June, 1927, issue of *Progressive Education*.

Contains a selected bibliography.

19. STEVENS, MARION P. *A Classified List of Primary Furnishings, Apparatus and Materials*. The Ethical Culture School, Central Park West and Sixty-Third Street, New York.

20. WOODRING, MAXIE N., and BENSON, R. T. *Enriched Teaching of English in the High School*. Pamphlet published by Bureau of Publications, Teachers College, Columbia University; 1927.

References to free and inexpensive materials on biography, book reviews, debating, dramatics, etc.

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B. RECORDS AND RECORD KEEPING—SELECTED REFERENCES

(This list is meant to be suggestive of a few different types of record keeping. Child accounting systems found in large public school systems are not included here. Preference is given records of the individual child.)

21. ANDRUS, RUTH P. *A Tentative Inventory of Habits of Children from Two to Four Years of Age*. Bureau of Publications, Teachers College, Columbia University; October 11, 1924.
22. BALDWIN, BIRD T., and STECHER, LORLE L. *Psychology of the Pre-School Child*. D. Appleton & Co., New York; 1924.
—— “The Physical Growth of Children from Birth to Maturity.” *Studies in Child Welfare*, Vol. 1, No. 1, pages 4-11. University of Iowa; 1921.
23. COLLINGS, ELLSWORTH. “A Conduct Scale for the Measurement of Teaching.” *Journal of Educational Method*, pages 97-103; November, 1926.
Scale for teacher's use in measuring children's responses as to interest, drive, etc., to units of child activity. Inventory of teaching difficulties made accordingly.
24. HILDRETH, GERTRUDE. *Functions of the Department of Psychological Measurement*. The Lincoln School of Teachers College, Columbia University; 1927.
25. JOHNSON, HARRIET. *Children in the Nursery Schools*. The John Day Company, New York; 1928.
Records form an important part of child study in these pre-school years.
26. MAROT, MARY. *Records*. Bureau of Educational Experiments, 144 West Thirteenth Street, New York; 1922.
Describes system of recording followed by the City and Country School. See also other publications of this school for actual form which their records take.
27. MOORE, ANNIE, and Others. “Children's Records,” Chapter III of *The Classroom Teacher*, Vol. III, pages 28-73. The Classroom Teacher, Inc., Chicago; 1927.
Describes some of the records which children may keep of their activities and school interests.

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28. MOORE, J. C. "Projects." *General Science Quarterly*, Vol. 1, pages 14-16. Proposes for teachers of science a card catalogue of projects in outline accompanied by references to useful reading material.

- *29. PIAGET, JEAN. *The Language and Thought of the Child*. Harcourt, Brace & Co., New York; 1926.

A suggested way of recording children's language for a study of their development.

30. ROBINSON, VIRGINIA P. "Records as an Aid to Understanding Children." *Progressive Education*, pages 318-322; October-November-December, 1926.

Suggestions for the kinds of records which schools and homes should keep in order that the child's all-round development may be better achieved. Good discussion, and bibliography of sixteen references.

31. ROGERS, AGNES L. *Tentative Inventory of Habits of Kindergarten and Primary Children*. Bureau of Publications, Teachers College, Columbia University; 1922.

Helpful.

32. SMITH, EUGENE R. "School Methods of Studying Children." *Progressive Education*, pages 14-18; January-February-March, 1926.

How personality records may be made and recorded. Sample record sheet given.

33. WOOLLEY, HELEN T. "Agnes — A Dominant Personality in the Making." *Pedagogical Seminary*, Vol. 32, pages 569-598; September, 1925.

A type of personal record of the individual child with behavior difficulties.

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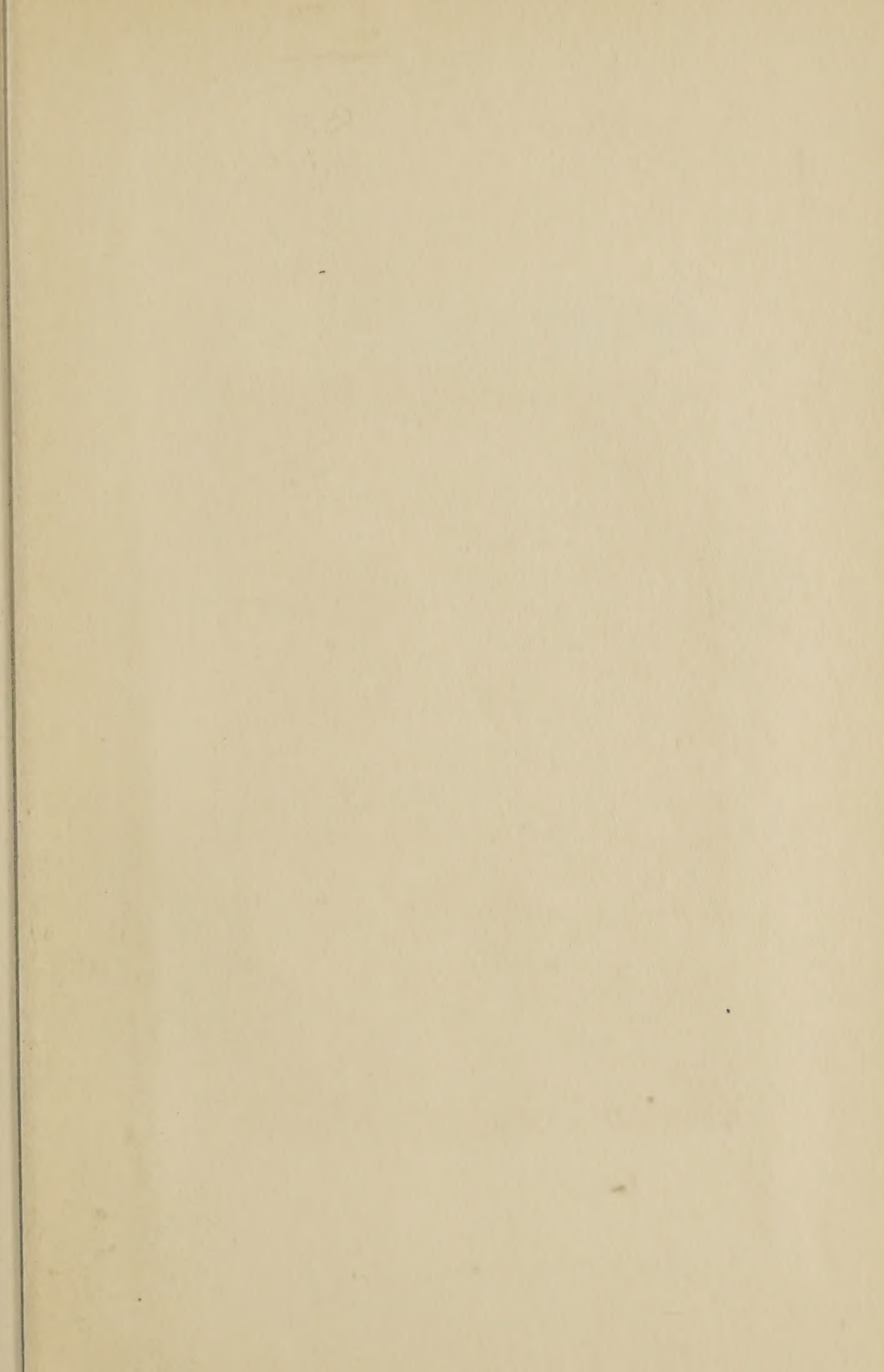
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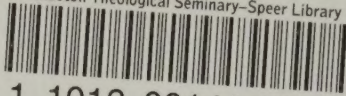
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